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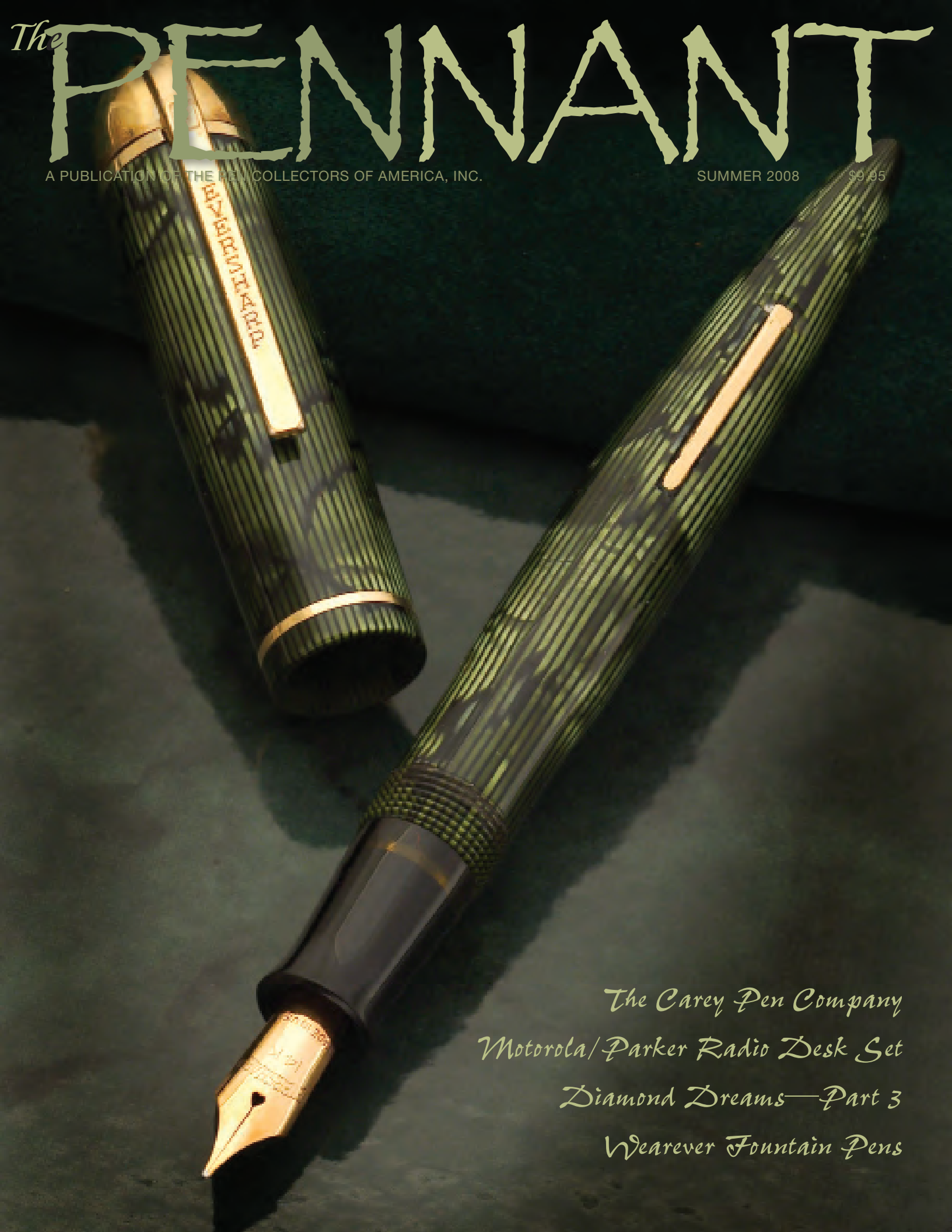


The PENNANT

A PUBLICATION OF THE PEN COLLECTORS OF AMERICA, INC.

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*The Carey Pen Company
Motorola/Parker Radio Desk Set
Diamond Dreams—Part 3
Wearever Fountain Pens*

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PROSELYTIZING FOR PENS

Like many penfolk, I have a “stuff” issue going on. While one pen doesn’t take up much space, a bazillion do; and likewise for the ink and paper and pen frogs and rocker blotters and various bits and pieces of other essential, well, stuff.

Somehow, despite our best intentions, stuff creeps into our domiciles, hiding in corners, dark spaces, and furniture pockets. I’m sure all of them breed. There may even be inter-species breeding going on, judging from some of the weird things I’ve found from time to time. I do not want to know any more about that than I presently suspect.

Anyway, I’m always on the lookout for ways to thin out the herd. I’ve tried some of the remedies that many of you have tried, I’m sure. You give things away to your children until, when they see you coming, they run and hide.

Your friends are less tactful: “If one more bottle of ink shows up at midnight on my doorstep, I’m going to splatter it all over your new white carpet.”

Other collectors are even worse, and most completely lack any sort of tact or diplomacy. Most of them have more ink than they could use in four lifetimes and twice as much other stuff, so giving them things not only isn’t welcome, but is likely to result in an exchange something like this:

“I brought you a present!”

(Suspicious look at the size and shape of the package in your hand. Mental translation of “present” into “more stuff.” When it’s noted that you’re carrying a little bag, not a pen-shaped box, the suspicion escalates into paranoia.) “Present, huh? Yeah, right. A present. That’s why you had to disguise the shape of the package by using that sparkly little bag. Nice try. I don’t want your cast-off junk.”

“But it’s not junk! It’s an almost-new bottle of Private Reserve Bubble Gum Pink and another one of Tangerine Dream, and three Parker 21s, and—”

“That’s all I need to hear. I don’t want them. Go away. If you try to give them to me, I’ll take drastic measures. Parker 21s aren’t worth the toilet paper it takes to wrap them in, and if I remember correctly, those two ink colors were ones that had some sort of bizarre chemical reaction in the pens and gummed them up, or cemented them shut, or turned them into salamis, or something. Take your crap elsewhere.”

“Well, I would have told you only to use them with dip pens.” (Accompanied by huffy expression and offended stance.)

“Yeah, whatever. Go away. And don’t come back unless your hands are either empty or bearing a Mandarin Duofold.” (Door slams in your face.)

Come to think of it, that sounds a lot like the exchange you’d have with friends, too, sans the technical knowledge about the bad batches of ink.

Anyway, having gone through all of those, I’d about despaired of finding good homes for stuff that had outstayed its welcome and not been used up. Then my middle son, the one with the heart of a genuine geek, graduated from college and got his first job.

“Mom,” he said one day when he called, “I’m out of ink for my fountain pen. Do you have a spare bottle you could send me?”

Did I ever! I sent him six or eight bottles of various colors.

Then again: “Mom, I have a co-worker who thinks my pen is the greatest thing since video games. Do you maybe have an inexpensive pen that works that he could try out until he decides if he’d like to get one of his own?”

“Oh, no need for him to send it back,” I assured him. “I’ll just give him one!” I sent three, and four more bottles of ink.

Next, it was his girlfriend. This was at the Los Angeles pen show a few years ago, so I couldn’t pull anything useful out of my own unwantedes because they were 1,200 miles away. I directed them to Susan Wirth, since the girlfriend was a left-hander and I knew Susan would find the right pen for her. She wound up with one pen, one bottle of ink, and several more that I mailed to them later. (It turns out she only likes black or blue, but the other bottles are still in their custody.)

Then it was the Asian co-workers. “They used fountain pens a lot in school and they think American ones are really cool...” No need to continue, son—they’re on the way!

Now, he’s in his second job. Things slowed down a bit initially. In less than a year, he’s gained a reputation as the company eccentric and everyone’s accustomed to his fountain pen habit and the fact that he’ll only write on paper provided by his loving mother.

I went to visit a few weeks ago with a case full of pens for a college friend, who now lives in the same city, to try out and a couple more bottles of ink. I left another bottle of ink behind without anyone noticing. Yet. I’m still cautious about answering the phone when his number’s displayed.

But the last call seems to have presaged a repeat of the pattern that was established during his first job. “Mom, Sarah at work has a fountain pen! It’s so cool, I’ve never run into anybody who actually already has one—I’ve always had to convert them!”

“Sweet,” I offered. “Does she need any others?”

“No,” he said, “but she really likes bright ink colors and she only has black. Do you think you might have some bright inks she could have, maybe pink or orange or green or something?”

Oh, boy, did I. And also purple and blue and colors named after food. It’s so great to be able to reduce the stuff without alienating people. I raised that boy right!

Anna Lawson, *Editor*

FROM OUR PEN PALS

AUTHOR KATE GLADSTONE RECEIVED THE FOLLOWING LETTER IN RESPONSE TO HER LAST HANDWRITING COLUMN

Ms. Gladstone:

I was delighted to see your article in *The Pennant* as graphology is (IMHO) a lot of bunkum. As you've referenced the *Skeptical Inquirer* among other citations, and I assume are aware of Prometheus Books, I expect you've read B.L. and D.F. Beyerstein's book *The Write Stuff: Evaluations of Graphology—The Study of Handwriting Analysis* (1992). A bit of [graphology] history, [its] claims, its supposed utility and a lot of studies/experiments that show the vacuousness of the approach. Also nice stuff on why folks might believe in this stuff—e.g. illusory validity and correlations, the Barnum Effect, generality, selective memory and the like.

I used this text (one of many) in my course "Psychology, Pseudoscience and the Paranormal—The Nature of Belief Systems, Development, Maintenance and Why They are so Hard to Change."

Thank you for a good dose of rationality. I look forward to the second piece.

—Frederick J. Kozub

Editors note: See page 5 for the final part of Kate's look at graphology.

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ON THE COVER

Front cover. Eversharp Skyline set.

Photo by Terry Clark.



PENS for KIDS



Dear Mr. Jarvis

My name is Bethany. We met at the Atlanta Georgia pen show Sept 15, 2008. I'm ~~writing~~ writing with my S type pen I got from you for completing the scavenger hunt & I was the BEST pen show in my life. Do you remember the deal you made with me? ^{It's the} where is I wrote you a hand written letter with my new pen you will send me a new pen. Me and my dad hopes there is another pen show in Atlanta next year. Mostly me. I hope you're going to be there too.

Write back soon please

Bethany Herster

P.S. You are SO NICE!!!

From a young girl who attended the Great Southeastern Pen Show with her father. She wrote this letter to Managing Editor Richard Jarvis after the show with the pen she received at the show as part of Pens for Kids.

Handwriting

GRAPHO-LOGICAL ? A LOOK AT HANDWRITING ANALYSIS by KATE GLADSTONE

The Second of Two Parts: Graphology – Proceed With Caution

TO LEARN ABOUT GRAPHOLOGY AND GRAPHOLOGICAL RESEARCH FROM a man who has seen more than one side of the business, the author interviewed former graphologist Robert J. “Bob” Tripician in Virginia Beach, Va. Bob opened his graphology business in 1988 after studying the subject for some years. However, in 1996 he sold his graphology firm and left the field. In addition to contributing an interview, Bob also provided the columnist with his “Confessions of a (Former) Graphologist” (referenced in Part One of this column), his report on his years in the field and why he left. In “Confessions,” Bob writes that he began to doubt graphology’s reliability and validity when his firm gathered few leads and almost no repeat business. These doubts increased when he began noticing contradictions between his firm’s advertising claims and the way his company’s graphologists actually did the analyses. “For example,” writes Bob, “it was stated (in the advertising) that all of the analyses were performed in the blind (without the graphologist receiving any personal information about the writer). In fact, very often this did *not* occur and the analyst was given details about the subject *before* the analysis was performed.” (emphasis Tripician’s).

(In hopes of providing a different perspective, the author also spoke with several currently practicing professional graphologists, asking them to contribute an interview to run side by side with Bob’s interview below. However, despite numerous inquiries, in the end the author was unable to find a graphologist willing to provide an interview alongside this interview by a former graphologist.)

Below is my interview with Bob Tripician, former professional graphologist and now a disbeliever:

Q Beyond your own disappointing experiences as a former graphologist, what other facts and evidence would you like people to consider when they make up their minds about whether or not to accept the claims of graphology?

About my experiences—I soon found out the local graphologists found out all they could about the subject’s personality, etc., before they analyzed the handwriting. This leads to the belief that the analysis is phony.

Q Many readers of this magazine have intentionally and permanently made major changes of handwriting style (usually in adulthood) to improve the speed and/or legibility of their handwriting. Often, they permanently accomplish the desired changes within months or weeks—or even days or hours. Back when you practiced graphology, what would have happened if you or your associates had received such a pair of very different-looking samples for analysis? Would your system have incorrectly identified those samples as coming from two very different personalities, two very dif-

ferent people, instead of actually the same person writing on two occasions just hours or days or weeks apart?

About the changes for improvement in style, I don’t think anyone could change their style enough to cause an analysis to change very much.

Q Have you talked to any graphologists (and/or to any customers of graphologists) about your disappointment with graphology and its claims? If so, how did the graphologists and the customers respond?

I only talked with my friendly partner [in the graphology firm] about my disappointment with graphology, and his reaction was not one of anger, as I think he had seen my problem well ahead of time.

Q At least some employers in the U.S. and elsewhere use graphology in personnel selection. Should job applicants (and the rest of the public) have any concerns over this situation? What concerns, if any, should people have over the business use of graphology—and what (if anything) can people do about these concerns?

I believe that graphology has not been validated, and that is the source of people’s concerns.

How could anyone believe it if it didn’t work?

Remember the graphology customer who noticed that graphologists who knew her gave much more accurate analyses than those who didn’t—even though all the graphologists claimed to evaluate on the basis of the handwriting sample alone? Researchers have investigated the possibility that at

least some graphologists consciously or unconsciously gain information about a client from sources other than the handwriting sample. (A graphologist with a real flair for unconsciously picking up cues from a client’s walk, talk, gestures, or habitual conversational topics could very easily not realize the actual source of his or her accurate deductions. The graphologist could then unconsciously, and incorrectly, assume that he or she had received this information from handwriting instead of from other sources.)

In “Confessions of a (Former) Graphologist,” Robert Tripician notes that many graphology text-

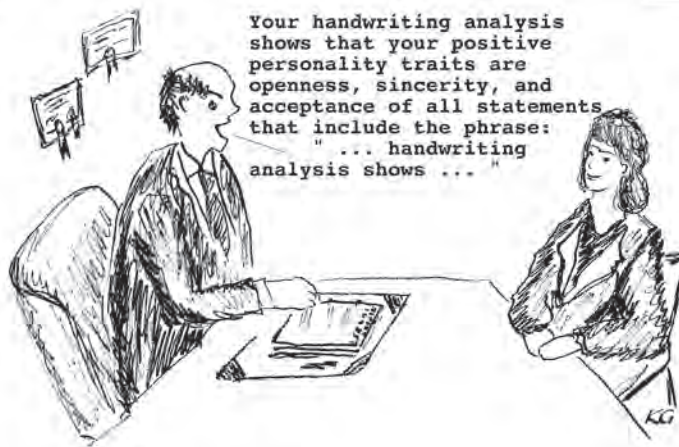
books advise the graphologist to gain as much information as he or she can about a client, before and/or during the analysis.

Amend and Ruiz, 1980 (quoted in Tripician):

“When the writer or someone who knows him well is present for the analysis, be sure to jot down whatever personal information you receive as you progress.

Nezos, 1986 (quoted in Tripician):

“Before starting work on a writing, establish the age and sex of the writer and whether he is left or right handed. Other useful informa-



tion concerns *nationality, level of education, profession, etc.*" (emphasis provide by this writer).

Noting somebody's age, sex, nationality, educational level, and profession (along with whatever "etc." might conceivably include) gives quite a lot of information about how the person probably thinks, feels, behaves, and reacts. With this level of information consciously or unconsciously available, an analyst could probably start analyzing the client even before the client wrote a single word. (Depending on how much "etc." the analyst can establish, he or she could probably "analyze" some clients with a degree of accuracy even if the client never wrote a word.) Several researchers have investigated this phenomenon (notably Jansen [1973] and Rafaeli/Klimoski [1983]), and have indeed discovered that the content of a handwriting sample strongly influences the results of a handwriting analysis. Specifically: when people submitting handwriting for analysis write on any subject they choose, graphologists do draw some accurate conclusions about a writer from these samples, and credit their graphological training with having permitted them to draw these conclusions from the writer's handwriting—however, non-graphologists looking at the same samples draw the same conclusions and with the same degree of accuracy, according to the researchers. (Both graphologists and non-graphologists in this situation show validities in the 0.18 to 0.2 range.) However, when the writers produce handwritten text with content chosen by others (e.g., if all writers copy out the same passage from a book) neither graphologists nor non-graphologists come to valid conclusions about the writers. In other words—says this research—when provided with content cues, both graphologist and non-graphologist have equal odds of making at least a few accurate deductions: when provided with handwriting cues alone, both graphologist and non-graphologist have equally high odds of making no accurate deductions at all.

Mixed Claims on gender identification

Given all that graphology claims (rightly or wrongly) to deduce from handwriting alone, it may seem strange that today's graphologists almost always assure their clients that handwriting *cannot* possibly reveal sex, age, ethnic origins, or certain other traits which graphologists of past generations routinely claimed to discern from handwriting samples. In 1906, several well-known French graphologists demonstrated to psychologist Alfred Binet that, working only with handwritten letters (which of course contained content cues along with graphological information), they could correctly identify the sex of the writer about 70% to 75% of the time. (The star performer, Jules Crépieux-Jamin (still revered by modern graphologists), got it right 78.8% of the time.) Modern-day graphologists, oddly, generally have not heard of this study. They usually refuse similar tests, score only at chance when consenting to take such tests, and (as noted above) inform the public that graphology cannot under any circumstances give better than chance results on sex, age, or several other areas in which earlier graphologists, as it happens, did demonstrate some success. (Ironically, and perhaps embarrassingly for the graphologists, non-graphologists asked to distinguish male from female handwritings typically achieve at least 70% accuracy: equaling the performance of earlier generations of trained graphologists, and significantly outdoing modern trained graphologists).

The fact that non-graphologists outdo graphologists in this one area of handwriting evaluation (as well as on the "Sample Scramble" handwriting/handwriter match) would seem to suggest that the study of graphology may reduce, rather than increase, one's ability to draw accurate conclusions from handwriting—a possibility that grapholo-

gists may want to look into one of these days.

A look at federal standards for employment usage

So what has happened? Have graphologists gotten dumber over the past 100 years? Has their profession lost skills it formerly possessed? This difference between graphological claims of yesteryear and graphological claims today may have to do not with any decline in skills, but with certain social and political realities that did not exist for graphologists (or their employers or clients) a century ago. Today, because of laws against sex-based, age-based, and other forms of workplace discrimination, any graphologist who wants to work with employment agencies or businesses needs to claim that graphology does not reveal information on sex, age, and whatever else the local laws forbid personnel procedures to detect. In the U.S., for instance, graphologists' web-pages typically herald the method as "EEOC (Equal Employment Opportunity Commission) compliant" (some even say "approved by EEOC," "accepted by EEOC regulations," or similar wording—even though the EEOC has issued no official ruling on the subject of graphology).

According to EEOC regulations, as currently interpreted, businesses based in the U.S. or hiring in the U.S. cannot use any personnel selection method that might legally create a "disparate impact" by allowing the employer to (for instance) create a mostly male or a mostly female workplace. In other words, if some selection method allows the possibility of distinguishing men's applications or test results from women's about 70% of the time, the EEOC would almost certainly rule against this method if the EEOC received enough complaints. Given this, any graphologist who really did have the ability to distinguish men's handwriting from women's about 70% of the time (something that even non-graphologists can do) would have every reason to keep quiet about that ability if he or she wanted to work as a personnel graphologist in any U.S. state or territory (or, for that matter, in Canada, which has similar anti-discrimination laws).

As stated above, the EEOC has not yet officially ruled on the legal acceptability or possible "disparate impact" consequences of handwriting analysis. However, the EEOC Office of Legal Counsel has released an unofficial interim response, or "EEOC Informal Discussion Letter," viewable on-line at http://www.eeoc.gov/foia/letters/2001/titlevii_disparate_handwriting.html

Some excerpts from the EEOC letter follow. (Emphasis, in italics, by the author):

EEOC Informal Discussion Letter

[Introductory note by EEOC] "EEOC Office of Legal Counsel staff members wrote the following informal discussion letter in response to an inquiry from a member of the public. This letter is intended to provide an informal discussion of the noted issue and does not constitute an official opinion of the Commission."

TITLE VII: Disparate Impact, Handwriting Analysis
February 28, 2001

Dear [name suppressed]:

This is in response to your letter received by the U.S. Equal Employment Opportunity Commission (EEOC) on January 29, 2001. You ask whether it is legal to use an analysis of an applicant's handwriting as an employment screening tool. You also ask whether it is legal to ask the applicant's age and use of medications to allow for variants in his/her handwriting. ... *The analyst...asks the applicant's age allegedly to allow for variants in analyzing his/her handwriting.* Generally, making pre-employment inquiries which directly or indirectly disclose the

applicant's age is not a per se violation of the ADA. However, unless justified, *such inquiries may be important evidence of discriminatory selection*, since it is reasonable to assume that all pre-employment questions are asked for some purpose and that hiring decisions are made on the basis of the answers given. ... Therefore, *such inquiries will be closely scrutinized*. ...

The analyst also asks whether the applicant is on any medications to allegedly allow for any variants in his/her handwriting. This question is illegal under the ADA. At the pre-offer stage, an employer may not ask a question that is likely to elicit information about a disability. Questions concerning current or prior lawful drug use are likely to elicit information about a disability. ...

Of course, we can address the legality of a specific policy only after a charge has been filed. For additional information, please visit our website at www.eeoc.gov. We hope that this information is helpful to you. Please note, however, that this letter does not constitute an opinion or interpretation of the Commission within the meaning of § 713(b) of Title VII of the Civil Rights Act of 1964, as amended, 42 U.S.C. 2000e-12(b).

Sincerely,

Dianna B. Johnston

Assistant Legal Counsel

Conclusion

If your interest in pens and handwriting leads you to explore graphology, proceed with caution through that field—particularly in considering the possible uses of graphological information, instruction, or services. As you form your own judgment on this matter, note that use of graphological techniques in some instances may raise legal and ethical concerns in addition to questions about the validity and reliability of the techniques themselves. ✍

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LET ME START WITH MY PEN REPAIR FAILURES. I'VE BEEN working on pens for more than 17 years and, during the first few years, my repair failures were largely the result of a lack of experience. Six or seven years later, I had a large repertoire of routine repairs down, and when I started to work on client's pens a few years later, all those repairs were successful. I knew the routine procedures and I had at least one alternative procedure if the routine one didn't work. Over time I acquired multiple alternative procedures and I learned these by working on my own pens and usually through several failures before learning how to do it successfully.

Every repair has a point of no return, where it is no longer possible to restore the pen to its original condition. The further away one can push that point of no return, the greater the possibility that a pen can survive its repair. I learned a great deal from developing these alternative procedures as well as from those earlier repairs that eventually became routine. The science part of successful restoration is made on the basis of failures resulting in the search for information and technique, while the craft part of restoration is to duplicate a successful procedure each time. Let me take you through a week's worth of repairs, not spending much time on the routine stuff, and taking more time on the unusual aspects of any repairs.

Broken barrel starts the week

The first item was a broken barrel on a Delta Dolce Vita pencil. The break was near the tip of the pencil mechanism and it was recent. Unscrew the tip and take out the mechanism, check the break to make sure it is clean with no bits missing. Solvent was used to dissolve the surface of the break and then I clamped everything together. Three days later, the barrel went in the lathe to clean up the ridging on the solvent welding and the job is done. Next came a LeBoeuf sleeve filler that was routine sac job and a Waterman overlay cap where the clip lost its ball. The clip

is sterling silver and these are not easy to come by. The customer sent a replacement ball, although not one from this clip. The ball had the remains of its original clip still inside and it took time to figure out a way to clamp the ball and drill out the remaining clip part. Then using a toothpick to move the clip away from the cap, so that it will not be damaged by heat from the soldering iron, the rest of the cap went into a heavy aluminum block clamp to both hold it in place and to act as a heat sink. A couple of pieces of silver solder in the ball, place it on the clip and dial the soldering iron to the correct temperature and it's done.

Next came a Waterman 100 Year Pen needing a barrel jewel. This is time consuming work because the lathe needs to be set up to cut the acrylic rod at the correct angle to match the barrel taper and the cut for the curve on the top of the jewel. After the jewel is glued in the barrel and cured for several days, it's time to set up the lathe to sand and polish the end of the barrel and the jewel. The steady rest, a device that holds the barrel close to the end where work is being done, is used as it is too dangerous to hold a pen only in the chuck on the lathe. The one that came with the Sherline lathe I use held the work with brass rods and brass can score plastic. I adapted it to use roller bearings because they are gentler on plastic.

Corking a Montblanc; a pencil failure

The next job involved sealing the cap pins in two Montblanc safeties and corking a Montblanc 234½G. These were all routine work. (Tip: if the safety pin is broken off, then apply a solution of alum or aluminum sulphate, available at grocery stores for pickling foods, and apply it to the remains of the pin inside the cap top. The alum will dissolve the iron and it can easily be cleaned out. Much safer than trying to drill out the remains of the pin.) Then came a Pelikan Model 60 pencil, one where you bend the middle of the pencil to advance the lead. In this one, the mechanism will push the lead holding-tip up, but will not retract down and leave the lead advanced. Taking out the mechanism, I found a very complex spring that will grab the lead and push it up, then will not spring back the tip while holding the lead in place. I spent a lot of time trying to adjust the spring, but it and the brass tube that it sits in were probably too worn to work. I looked through

hundreds of pencil parts to see if there was a similar spring, but to no avail. Then I found an early Montblanc mechanism that looked similar, but there was no way in which I could use it or adapt the two mechanisms. In the end this was one that I could not fix, other than to find a Model 60 parts pencil.

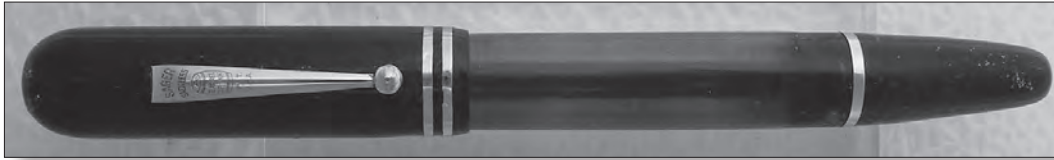
Going through the week, there was an Eversharp with a lip crack that was a routine repair; another Montblanc 234½ needing cork replacement; and a Sager that was in really poor shape. The cap lip on the Sager had lost several small slivers, there were dents in the cap rings, the barrel threads would not mate with the cap threads, the cork in the filler needed replacing and there were several other cosmetic issues. I smoothed out the cap lip, evened out the dents in the cap rings as best I could, expanded the barrel threads, replaced the cork in the filler and spent some time polishing the surface of the pen.



LeBoeuf sleeve filler with new sac installed.

After the Sager there was a Montblanc 149 with silver bands on the cap and a broken barrel, and two Waterman lever box replacements. The barrel on the Montblanc could not be repaired and a replacement was put into service. Replacing the box on the Waterman

Finishing off the week were a couple of jobs that looked fairly simple. One was to replace the hood on a Parker 61, although the replacement hood had a silver arrow and the pen needed a gold one. So I popped off the silver arrow and replaced it with a gold one. The



The Sager needed both internal and external restoration.

No. 7 was routine, but the sterling overlay was more difficult. I could not identify the model because the imprint on the barrel end was gone. Probably a later 1920s model, the lever end was straight and did not have a globe on it, something like the lever on a No. 92. When driving the barrel out from the overlay, it is important not to hit the open end of the barrel with a plastic hammer. It is ok to use a spare section and drive that until it is almost inside the overlay, then use the right sized drill bit to drive out the remaining part of the barrel. I made a couple of tools to do the driving part. Of course, always use lots of heat. During the 1920s, Waterman lever boxes came in long and short models; this one, however, was 2 mm less than the short one. I ended up making small adjustments on both a short box and the barrel space. I found a lever with the right shape and correct length and fitted it in the box. Then everything gets fitted back together.

At the end of the week there was a Sheaffer with a cap lip crack, a couple of Vacs and a Conklin. The Conklin needed new cork, but a couple of threads on the filler rod were partly stripped. It took a while to straighten those threads and the corking was routine. The cap lip on the Conklin had broken off and I spent a long time looking for a donor cap of the correct diameter and more or less matching the color. With caps that have rings, approximate color matches will work, because the rings break the color contrasts. With a ringless cap, the match needs to be really exact or it will be obvious. I lost track of that job and it was some time before I got back to it. Since the cap was less than an excellent example, the customer agreed to have a black lip put on. Basically the donor lip is sleeved and then fitted into the cap.



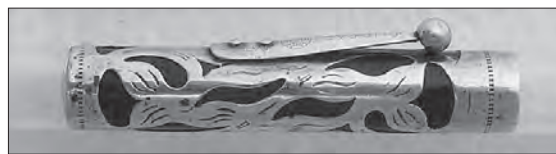
Waterman overlay with straight (non-globe) lever end.

last batch was a Sheaffer Snorkel and an Esterbrook with a split section. The snorkel was routine and finding a replacement section for the Estie should be a snap. After looking through a whole bunch of Estie parts, it turns out not to be a snap after all. Maybe the 1957 LJ long slender is not all that common after all. Or maybe, because of the thin section walls, these split easily and don't show up as parts pens. I looked through all the Estie parts once more in case I missed the section and found one where the nib part of the section was a match, but


the rest of the body was much longer. This meant cutting off the split part of the section, retaining the barrel part and the nipple, then cutting off the barrel part and nipple of the other one and making sleeves in both the two useful parts. Glue the two parts together, let it cure and sac the pen.

Learning from the failures

Working on 22 repairs in a week is more than I normally do, although several of these went quickly. The Waterman jewel, Pelikan pencil, Sager, Waterman overlay lever box and Conklin took up most of my time. There are weeks when I don't do any repairs because there are



Waterman overlay cap after clip ball replacement.

other matters that I need to attend to. The most interesting repair during the week was the Pelikan pencil. I realized that I knew very little about the mechanical evolution of the pencil from the spiral or spider gear propelling pencil that moved the lead in a continuous feed to the clutch grip mechanism that moved the lead a precise distance each time. A good time to check out the patent records and see how all this came about. Meanwhile, here's wishing you all a great time repairing pens and remember that a failed repair is a great time to figure out how to do it successfully. 

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THE CAREY PEN

THE STORY BEGINS JAN. 26, 1876, THE DATE JOHN CAREY was born. Little else is known about him until 1909. *The Trows Directory of Manhattan and the Bronx, City of New York*, shows an I.M. Carey Pens, located at 11 Park Row, New York, N.Y. Carey's home address is listed as 24 West 25th in the same city. I. M. Carey is most surely Ida M. Carey, the wife of John Carey, which we know from John's draft registration card dated Sept. 12, 1918. Also of note on the registration is the fact that John Carey lists his occupation as manager of the Carey Art Studio, of which we will have more to say later in this article.

In 1910, the same city directory lists the Carey Pen Co. at 196 Broadway. In fact, this directory contains two listings, one being simply Carey Pens at 196 Broadway and the second being I.M. Carey Pens, also at that same address. The Broadway address is prominent in many of the Carey Fountain Pen ads, which clinches our having located the John Carey of the famous Carey Pen Co. and his wife, Ida M. Carey. The I.M. Carey listing is definitely the same person who was listed at 11 Park Row the previous year as she resides at the identical home address of 24 West 25th. As an interesting aside, the draft card also states that Carey was not drafted into service due to the loss of a leg.

Yet another Carey name shows up in relation to pens, that of Michael Carey who obtained patent No. 923,406 issued on June 1, 1909 by the U.S. Patent Office. The patent is entitled "Ink Feeder For Pens." Signing at the bottom of the patent as witnesses were W.R. Schultz and John J. Carey. This John J. Carey may be the same John Carey who was the pen maker but to say more would be pure speculation at this point. The patent's idea was never used in a Carey Pen. Thus we don't know whether Michael is related to John or if the John Carey witnessing the patent is the same as the pen maker.

The Carey Fountain Pen Co. began perhaps as early as 1890. They produced many high quality pens made of mottled red or black hard rubber and many with exotic gold and silver overlays. These pens were works of art by any collector's standards. Some of the company's earliest pens were conventional eyedroppers. Later, the pen company produced middle-joint construction, which was originally introduced and designed by A.A. Waterman as shown in his 1899 mid-joint patent No. 619,702 dated Feb. 14, 1899. Since the joint was obviously at the middle of the pen, this mid-joint construction pen didn't soil the fingers with ink leaking out of the section joint as was problematic with other pens. This same construction shows up with other company's pens such as the Sterling Fountain Pen Co. and the newly discovered Baer's Fountain Pen Co. of Canton, Ohio. It is fact that Rhodes Lockwood, owner of the Sterling Fountain Pen Co. of Boston and the Davidson Rubber Co., sued A.A. Waterman and won. We believe that A. A. Waterman paid for part of his debt on losing the lawsuit by forfeiting his middle-joint patent to Rhodes Lockwood. Lockwood then licensed the use of the design to other



Carey Building at 196 Broadway, ca. 1910.

Author's Note: We have based this article on as much truth and fact as we have been able to uncover to date. Because the documentary record is scant, you will find speculation—which we have extrapolated from those facts. Hopefully, however, you will see an informative image of the Carey Pen Co., the people behind it, their times, and passions. The depiction will be blurry at best, as there is still much to uncover in order to understand the full picture.

...Facts and a Bit of

N COMPANY...

pen companies. While we do not know this for certain, it is a logical assumption since both the Carey and Sterling fountain pens share the exact same construction, design, and patent date of Feb. 14, 1899. We also know that Lockwood licensed cap patent No. 634,013 assigned to him by Oliver R. Mitchell, to Conklin amongst others. Based on this precedent, we can reasonably suggest that Lockwood similarly licensed the middle-joint patent. At this time, we don't know of any patents or designs owned by John Carey. However, according to the 1912 ad (see photo), the Carey Co. produced safety pens and self-fillers along with eyedroppers and mid-joints throughout the company's history. In today's market Carey pens are scarce and one in good condition will command a considerable price.

Ads also show that while Carey Pens was still at 196 Broadway, they opened other shops along the East Coast. Ads show listings for shops at 367 Washington St., Boston, Mass., and 1315 Market St., Philadelphia, Pa. By 1912, the company moved uptown to 1361 Broadway continuing the Boston and Philadelphia shops as is evidenced by an advertisement from that year.

In 1913, we see yet another side of John Carey and still another address for his pen company now located at 1433 Broadway. On Aug. 21, 1913, the *Hartford Courant* ran an article entitled "Skirt-Piercing Lamps Unlawful." It appears that John Carey had many business interests, often running more than one endeavor from the same location. An excerpt from the article reads, "John Carey, proprietor of a fountain pen and automobile lamp establishment in 1433 Broadway, who was before Magistrate Breen in the Yorkville police court last Friday, again was in court yesterday charged with having displayed in front of his place of business lamps of such power their rays penetrated the gowns of women who passed. The rays through diaphanous skirts, it was said, caused the sidewalk in front of the store to be lined each night by masculine onlookers". It is clearly seen, par-

don the pun, that more than pens were sold from the 1433 Broadway address.

In the 1916 *New York City Directory*, we find a listing not only for Carey Pens but also the Carey Cartoon Service located at Carey's home, 3565 Broadway. The Carey Fountain Pen Shop at 1433 Broadway listed

John Carey as manager in 1916. Carey, in addition to marketing pens, had another career as a political cartoonist. According to an article entitled "Smash Window For An I.W.W. Cartoon" in the *New York Times* dated March 16, 1914, a stone was hurled through the 1433 Broadway storefront window relating to a political cartoon Carey had displayed at his place of business. Carey was warned to remove the cartoon, but held his ground resulting in the attack. The cartoon was entitled "The Worst Is Yet To Come." This incident and its report show that the fountain pen marketer, the political cartoonist, as well as the lamp merchant were one and the same. A list of the Carey Cartoon Collection from 1914 through 1919 is on file at the Princeton Library. No images are available, but the names of the various cartoons and the respective years that they ran are on file. However, the cartoon referred to in the *New York Times* article is not included in the Princeton collection. Perhaps it was destroyed in the rock throwing incident or held as evidence and lost with time. To add to the confusion, the 1916 *New York City*



Carey middle joint eyedropper with gold-filled band, Carey ad in background.

More >>> 31



Speculation by Sterling & Catherine Picard

THE 2008 ATLANTA PEN SHOW

Atlanta Pen Show Rises in the Rain

by Richard Jarvis

THE ATLANTA PEN SHOW RETURNED THIS YEAR AFTER A one-year hiatus. A new location, some new faces, lots of pens, the smell of paint and an active local pen club were highlights of this year's show.

The Crowne Plaza Atlanta Perimeter hosted the 13th Great Southeastern Pen Show. Show organizer Jimmy Dolive and his crew from Total Fine Writing worked hard to make the show a fun time for dealers and attendees alike—right down to a reception Friday night in Total Fine Writing's newly renovated store featuring food arranged by Brenda Epstein—the wife of Mort Epstein. The food, the reception and the fresh décor at the store all drew raves from those who attended.

That was followed Saturday by the public braving conditions that could



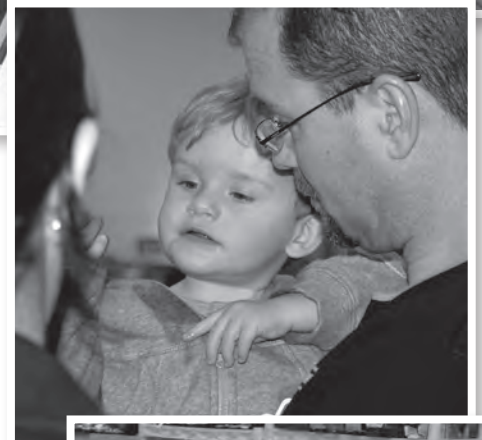
From this reporter's perspective, the 13th Southeastern Pen Show may have featured the largest number of pen repair folks per capita of any pen show ever—at least if you consider those who were repairing pens on site. Richard Binder and Deb Kinney were doing nib work and repairs throughout the show. Roger Cromwell, Michael Masuyama and Aaron Svabik were set up fully to repair pens on site and others, such as Martin Ferguson, were also doing repairs at the show while selling from their tables. All of the pen repairers and nib wizards stayed busy throughout the show.

Keeping the smell of paint in the air outside trading rooms was airbrush artist Claudio Mazzi, who is known for his own line of painted pens as well as his work for Visconti. He also drew some devoted fans on Friday based on his work on cigarette lighters. He demonstrated



have sent many off to look for ark-building materials. The show was spread across three conference rooms—all on the same hallway. The two smaller rooms were right after entry into the show and a larger ballroom was at the end of the hallway. As always, Jimmy provided tables for both the Southeastern Pen Club and the PCA and both groups stayed busy signing up new members, renewing memberships and generally talking up the hobby.



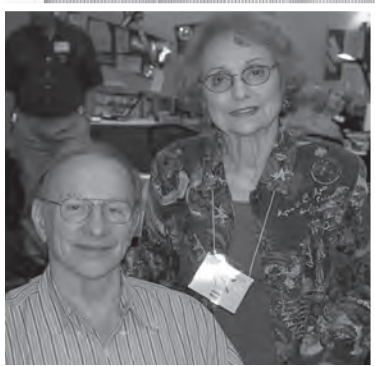


his work throughout the show and kept a crowd at his table whenever the airbrush was in use. This was especially popular with the kids present at the show.

And, speaking of kids, on the "Pens for Kids" page you'll find a letter written to the author by a young lady at the show who filled out her Passport and followed up with a letter. Pens for Kids has been busy at all of the pen shows so far this year with Kim Svabik and Terry Mawhorter doing the hard work at most of the shows.

Attendance was strong throughout the weekend despite the stormy weather, and show organizers reported a good public response to the ads and TV spots. There was a good mix of regulars and new collectors, which bodes well for future Atlanta shows. 📌

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THE 2008 NEW ENGLAND PEN SHOW

New England Pen Show Report

by Vance R. Hoven



THE IDYLIC BOSTON SUBURB OF SOMERVILLE HOSTED THE 21ST EDITION OF THE New England Pen Show April 12-13, 2008 at the Boston-Somerville Holiday Inn. Rob Morrison, the show's organizer, reported with ill-disguised satisfaction that all available tables had sold out, and that a few latecomers had to be accommodated by shoehorning in a few more tables. This phalanx of vendors faced an equally impressive number of buyers on Sunday, the largest volume I've seen in several years.

The show occupied several fused ballrooms, creating a spacious single room that was easily navigable. Among Rob's innovations this year were a significantly reduced weekend trader rate of \$20 and a Saturday-only trader rate of \$15, although he acknowledged that this did not noticeably increase the traffic from the public on Saturday. Just as well, says this habitual trader (never a seller), since the relaxed inter-dealer trading on the non-public day contributes greatly to the pleasure of such


an event within the precincts of ardent hobbyists. I had a unique vantage point this year as the staff for the PCA table, hawking memberships and administering the Pens for Kids scavenger-hunt-cum-giveaway operation. This was quite a success, considering how few of our giveaway pens remained at day's end and how many happy youngsters eagerly tried out and selected their prizes.



The packed room buzzed and the pace was brisk on Sunday. Among the many well-known personages present

as vendors were Roger Cromwell, Ward Dunham, Paul Erano, Alan and Sherry Hirsch, David Isaacson, Alan Kaufman, Gary and Myrna Lehrer, Rob Morrison (of course), Bob Novak, Nathan Tardif, Frank Tedesco, Susan Wirth, Steve and Mary Ann Zucker, and the ubiquitous

Manny Moore, joining New England stalwarts such as Pier Gustafson, Jeff Krasner, Dan McNamara, Deborah Peck, Lindsay Rand, and David Watts, Jr., representing the local pen collectors' group, the Boston Pen People.

The social element of the show was not neglected: a group to which I dutifully attached myself dined most sumptuously on fine fish and other New England delicacies—and a significantly impressive beer selection—at The Independent, down the road from the hotel in Somerville's Union Square, now clearly an exurb of Harvard Square. 

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THE CHICAGO PEN SHOW

Chicago Pen Show Report

by Richard Jarvis




As is always the case, the first weekend in May saw the Chicago Pen Show come to the stormy city (at least for this weekend) with the usual selection of vintage pens that show up nowhere else on the pen circuit. Trading among the stalwarts was busy on Thursday, Friday and through the day on Saturday with Sunday being the sole day for the public to come in and see the dealers' wares at this year's show.

Promoters Michael Fultz and Donald Lavin both said this was one of the best shows ever for Chicago, which is the granddaddy of pen shows. Vintage pen dealers from all over the world were present with Europe, South America and the Pacific Rim well represented. As has been the trend with shows recently, pens from outside the U.S. were featured on more tables.

One of the big features of this year's show was the release of *Parker Vacumatic*, the book by Geoffrey Parker (great-grandson of George S. Parker the founder of Parker Pen), Dan Zazove (long time Parker collector and a co-organizer of the Chicago Pen Show) and David Shepherd (Parker collector and author of *Parker "51"* and *Parker Duofold*). All of the authors were present Saturday afternoon and were kept busy signing copies of the first edition of this book. (A review of the book will be featured in a future issue of *The Pennant*.) Sam Fiorella of Pendemonium wore a path across the lobby of the Westin rolling boxes of the books to the auditorium where a slide show was playing featuring images from the book while the authors signed copies and talked to collectors.

While this year's show did not feature an auction on Saturday afternoon, there was a busy auction on Friday night of various lots of parts, tools and, of course, complete pens. Many unusual tools were among the lots being auctioned as well as large lots of parts for various lines of pens. On Thursday, Friday and Saturday, the trading floors were also the scene of lots of parts sales and swapping as vintage pen dealers sought out the parts they needed to complete specific pens.

As this issue goes to press, the promoters of the show have already announced some changes for next year's show—most significantly the opening of the show to the public on both Saturday and Sunday. 

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Top to bottom at the Chicago book signing of *Parker Vacumatic*: Left to right: Dave Ruderman, Parker Director of History UK, David Shepherd and Dan Zazove, co-authors. Missing from photo is co-author Geoffrey Parker. The yellow Parker pens used to sign the book were limited production pens made for the 2007 London Pen Show, a retro design based on a 1930s Vacumatic prototype nicknamed "Bumblebee;"

***Pennant* Managing Editor Richard Jarvis with his copy of the *Vacumatic* book;**

Pen show attendees lined up for autographs. The screen showed a nice rotating selection of old Vacumatic adverts to music that played throughout the signing.

THE 2008 TRIANGLE PEN SHOW

Triangle Pen Show Report

by Tom Rehkopf

The fifth annual Triangle (a.k.a. Raleigh) Pen Show was held June 5-8, 2008 at the Embassy Suites hotel in Cary, North Carolina. This year's show was dedicated to the memory of Sonya Mawhorter who, in assist-



ing husband Terry, was a driving force in organizing and producing all the Raleigh shows.

The Embassy Suites features a free breakfast and afternoon happy hour with snacks, so it was easy to start (and end) the day right. There was also a pool for the kids or for relaxing in when the pressures of all-day pen hunting got to be a bit much. The ballroom was large enough to hold the entire show in one room, and there was no breakdown for exhibitors Friday or Saturday night. This made life easier and more predictable for exhibitors and show attendees alike.

The 2008 show was sponsored by Bexley Pen, Franklin-Christophe, Houndstooth Enterprises (Sailor), Swisher Pens, Sharon Luggage and *Stylus* magazine. Door prizes included a Bexley 2008 Owner's Club pen, a Sailor "Floating Fans" Maki-e pen, a Franklin-Christophe "Diamond Back" Maki-e pen, one of Andy Lambrou's Classic Pens, one of Tom Mullane's handcrafted Imperial fountain pens, and numerous other sponsor prizes. Susan Wirth, Roger Cromwell, Ron Zorn, Aaron Svabik and Deb Kinney

gave seminars at various times on Saturday and Sunday.

The instructive—and entertaining—Saturday night auction featured more than 100 lots, only three of which did not meet reserve. Bidding was spirited, and auctioneer Terry Mawhorter moved briskly through the lots, despite occasional harassment from the audience and "support" from the all-volunteer staff (Howard, Dan, Matt, Ben, Dede, Tom, Becky and Mary Ann). Auction items included a Fultz prototype, a Classic Pens CP5 limited edition sterling pen, a Sailor first issue King of Pens, a Senior Maxima Vacuumatic in brown pearl, several double jewel Parker "51"s, (including one in mustard,) and a rare 1939 pre-production aluminum jewel Parker "51" that sold for \$875.

A pen show is not always about pens, it is about people

too. Of course we all enjoy browsing the exhibitor's tables looking for that elusive special pen to complete a collection or perhaps just seeing what strikes the eye. But occa-



sionally we are reminded that pens, after all, are writing instruments, and before the age of the disposable ballpoint were often treasured personal possessions that were a significant part of people's lives. At one point during the show a woman approached the registration desk with a small velvet covered pen box in hand. "I've never been to a pen show before," she said, "but I saw the article in the paper and came in hopes you could help me." She



she probably answered with this pen. I was wondering if you could tell me something about it and what it might be worth." She was quickly steered to one of the show exhibitors, who was able to tell her about the pen and what its approximate monetary value was but we all know that such pens are, of course, priceless.

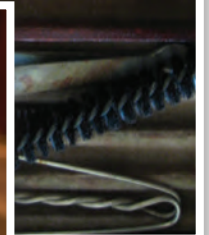
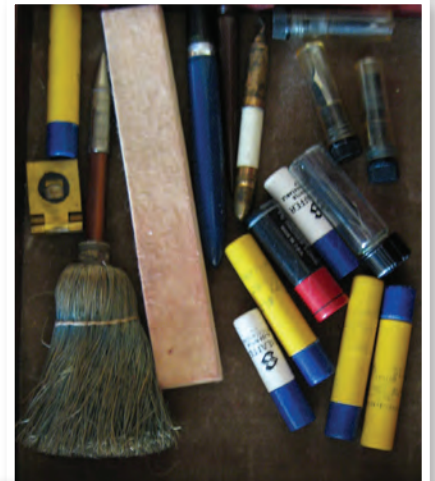
By all accounts the fifth annual

carefully opened the pen box, revealing a lovely Mabie, Todd dip pen with gold-filled trim and a mother of pearl handle. "It belonged to my great-great Grandmother and has been passed down through the family for over 100 years. We still have the love letters my great-great Grandfather wrote to her when they were courting, and that



see pens, learn about pens, buy and sell pens and try out pens is at a pen show. 📷

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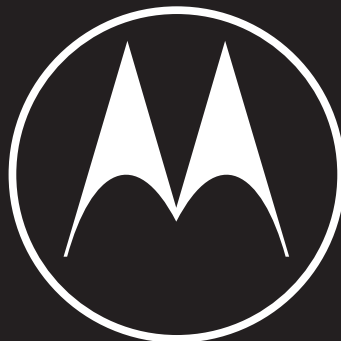
It was 1953, and the age of electronics was here. Close to half the households in America would have televisions by the end of the year. Even with television on the rise, radio remained an important medium for communication and entertainment.

MOTOROLA/PARKER RADIO DESK SET



It was in 1953 that Motorola, the great Chicago-based electronics company, celebrated its 25th anniversary. In the same year, they wanted to bring out a product that an executive would embrace, something fit for his desk. To accomplish this, Motorola would team up with another great Midwest company, the Parker Pen Co., to create the Model 53D1, better known as the “VIP” clock radio desk set.

THE CONNECTION BETWEEN PARKER AND MOTOROLA in 1953 is an interesting one. Allen Center was the Director of Public Relations at Parker, having started there in 1946. Center reported directly to Kenneth Parker, and they had a great working and personal relationship. However, in late 1952 Center was recruited by Motorola as they needed a new Director of Public Relations in support of an industry campaign they were starting to expand their market share. Center saw that the electronics industry was the way of the future, and Motorola had offered him \$20,000 a year, quite a jump from his \$12,000 plus \$1,000 bonus at Parker. With personal



MOTOROLA

PARKER

BY JOHN DANZA

regrets, Allen Center left Parker and went to work for Motorola on Nov. 10, 1952.

Bob Galvin, the son of Motorola founder Paul Galvin and soon to be President of the company, knew what was happening at Parker based on recounts of the interview he had with Allen Center in 1952. Both Galvin and Ed Taylor, a Vice President at Motorola and soon to be Center's new boss, praised the position of respect that Parker had in the pen industry. Galvin knew Parker was about to dedicate a new manufacturing facility. Clearly the Midwest manufacturing giants kept tabs on one another. As an interesting side note, after their first meeting Taylor and Allen agreed to swap a “new marble Parker “51” desk set” for a “new model portable radio.”



There's one final note on the connection between Motorola and Parker. In January 1953 Bob Galvin made a trip to Janesville and was presented a pen set by Daniel Parker. A photograph of this presentation exists in the Motorola archives, but unfortunately a copy could not be secured in time for the publication deadline of this issue of *The Pennant*.

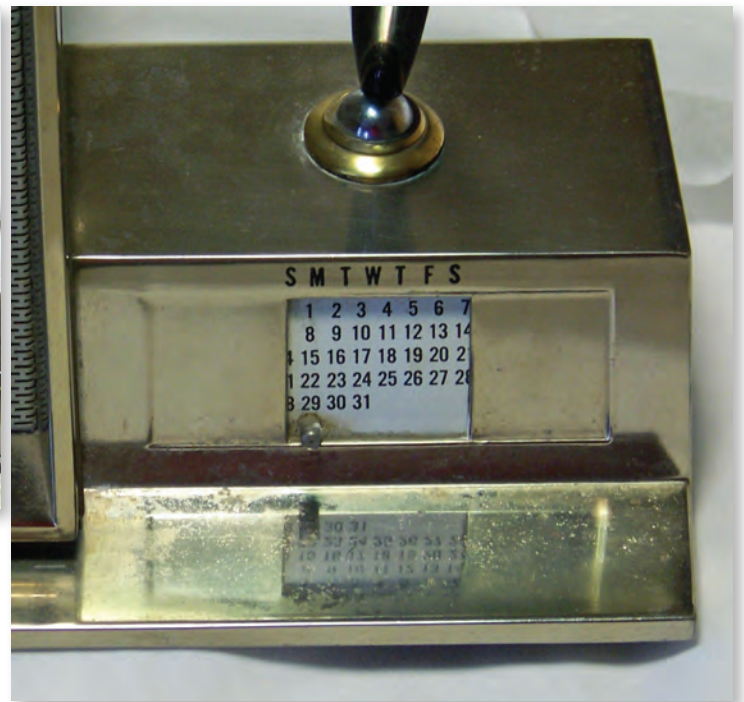
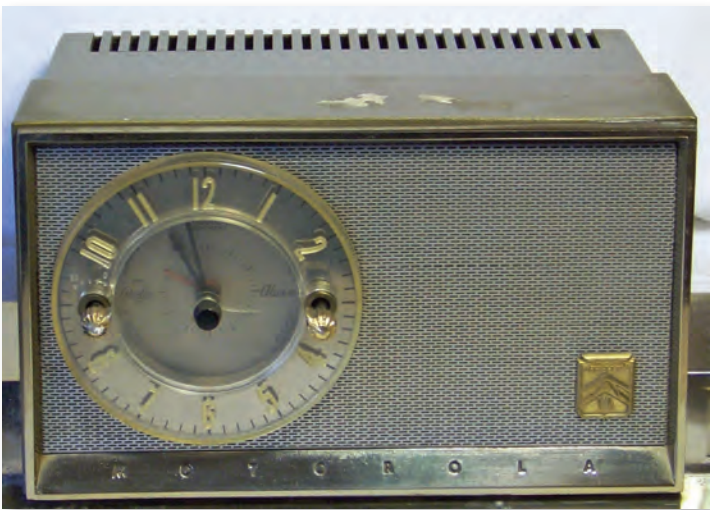
The VIP desk set was intended to be special from the start. At the heart of it was the highly styled clock radio, with the "Telechron" clock with alarm. Attached to the clock radio was a removable base containing the "famous Parker "51" Pen and Pencil mounted on each side," a perpetual calendar, and an engravable plaque for personalization. It is a big set, at 16¾ inches by 9¼ inches by 6¼ inches, and requires a big executive's desk to make a home for it.

The perpetual calendar is a great addition to the set, and much more convenient than paper calendars. The calendar is set at the beginning of each month by sliding the number plate to orient the dates with the days above the plate. It's a simple, but ingenious, device that works for any month.

The VIP radio was a popular product for Motorola. My wife remembers her grandfather having one on his nightstand—which he seemed to never turn off—when she was a kid back in the 1950s. The radio is a tube-type, made long before the advent of transistors. Because of this, it takes about 30 seconds to warm up after you turn it on before the sound comes. It's AM only, as you might expect from this era. The clock keeps perfect time. The set depicted in the photos is 100 percent original and it still works!

Since we're pen people, let's talk about those. The pen is actually a Parker "51" Special, not a "straight" "51." There are no markings on the pen barrel at all. The typical "51" Special aerometric fill imprints are on the pen. The pencil barrel is marked "Parker Made in USA 53" with no dots, indicating that it was manufactured in the last quarter of 1953.

The basic black elegance of the Parker "51" Special pen and Parker "51" pencil has the right look for this set. It's a perfect color for a business desk set. However, it's surprising that a desk set that was more or less "high end" would have a Parker "51" Special instead of the full "51" with a gold nib.



Opposite: The full desk set, in all its 1950s splendor; above, The Parker "51" Special desk pen and the Parker "51" desk pencil; below l-r, Close-up of the VIP radio; The right side of the detachable desk base features a perpetual calendar.



Some comments on the desk set trumpets are important. As you can see from the photo, the pencil itself is a smaller diameter than the pen. As you would expect, the trumpet for the pencil on this set is of a smaller diameter than the trumpet for the pen. You definitely can't get mixed up and put the pen in the pencil trumpet. The trumpets themselves are reminiscent of the 1950s, with a science fiction, rocket ship look.

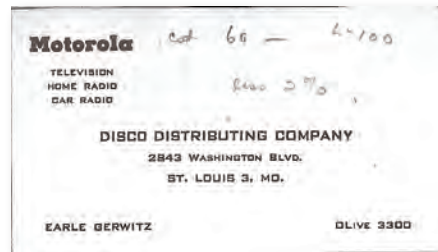
The photos tell the rest of the story. This set, with the AM tube radio, is a blast from the past when it was common to have a desk set on your desk because you used your pens all day, every day.

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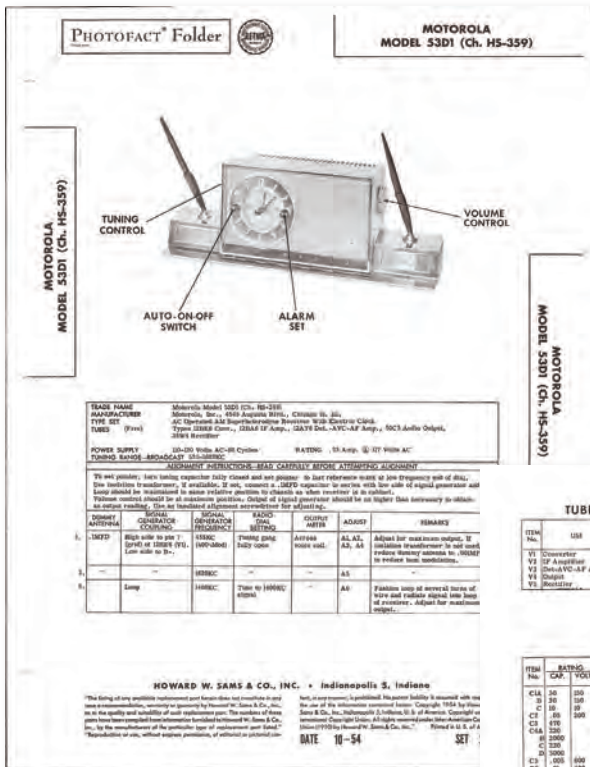
Acknowledgements:

Ms. Lisa Solak, Motorola Inc. Heritage Services and Archives, Schaumburg, Illinois, provided advertising copy.

Mr. Len Provisor and The Hedberg Public Library of Janesville, Wisconsin provided text from the publication *The Center Line* by Allen Center, self published in 1992.



▲ Motorola business card. The Disco Distributing Company represented Motorola in St. Louis. Note the 6-digit phone number, no area code, and no zip code.



◀ The first page of the 1954 Motorola repair manual for the Model 53D1. It also explains the operation of the knobs.

▼ More Repair Manual pages ▼

PARTS LIST AND DESCRIPTIONS
TUBES (SYLVANIA, GENERAL ELECTRIC, WESTINGHOUSE)

ITEM No.	DESCRIPTION	MOTOROLA PART No.	STANDARD REPLACEMENT	REMARKS
V1	Converter	12BE6	12BE6	TCR
V2	5th AF Amplifier	12AT6	12AT6	TST
V3	6th AF-VO-IF Amp.	12AT6	12AT6	TST
V4	Detector	12X4	12X4	TCV
V5	Rectifier	5Z4	5Z4	12Z4

CAPACITORS
Capacity values given in this rating column are in μ fd for Electrolytic and Paper Capacitors, and in mmf for Mica and Ceramic Capacitors.

ITEM No.	RATING	MOTOROLA PART No.	REPLACEMENT DATA	REMARKS
C1A	500	22000005	22000005	500V
C1B	500	22000005	22000005	500V
C1C	500	22000005	22000005	500V
C1D	500	22000005	22000005	500V
C1E	500	22000005	22000005	500V
C1F	500	22000005	22000005	500V
C1G	500	22000005	22000005	500V
C1H	500	22000005	22000005	500V
C1I	500	22000005	22000005	500V
C1J	500	22000005	22000005	500V
C1K	500	22000005	22000005	500V
C1L	500	22000005	22000005	500V
C1M	500	22000005	22000005	500V
C1N	500	22000005	22000005	500V
C1O	500	22000005	22000005	500V
C1P	500	22000005	22000005	500V
C1Q	500	22000005	22000005	500V
C1R	500	22000005	22000005	500V
C1S	500	22000005	22000005	500V
C1T	500	22000005	22000005	500V
C1U	500	22000005	22000005	500V
C1V	500	22000005	22000005	500V
C1W	500	22000005	22000005	500V
C1X	500	22000005	22000005	500V
C1Y	500	22000005	22000005	500V
C1Z	500	22000005	22000005	500V

TRANSFORMER (AUDIO OUTPUT)

ITEM No.	IMPEDANCE	MOTOROLA PART No.	STANDARD PART No.	REMARKS
T1	8 Ω 500	12A-1000	12A-1000	8 Ω 500

CHASSIS—TOP VIEW

Motorola "VIP" MODEL 53D1

33D1, Gold Color Trim with
Silvered Radio Housing

superior features

NEW "CONCENTRATED POWER" CHASSIS—Four high-efficiency long-life tubes plus tube rectifier in a time-proven superheterodyne circuit, resulting in 5-tube performance. Dependable iron core permeability tuned IF transformers.

FAMOUS TELECHRON CLOCK—Beautifully-styled clock with easy-to-read gold numerals—large sweep second hand. Operates continuously when plugged into ordinary AC house current. Self-starting—Independent of radio switch.

"GOLDEN VOICE" RADIO TONE—4-inch permanent magnet speaker is acoustically matched to cabinet for remarkable fidelity and rich tone.

CLOCK RADIO SWITCH—"Auto" position turns radio on at chosen pre-set time for your favorite program. "On" position allows radio to run continuously. "Off" position turns radio off immediately or any time up to 60 minutes if automatic shut off switch is set.

AUTOMATIC TURN-ON ALARM—After the desired time is chosen on alarm set, the radio switch is set in "Auto" position and alarm knob is pulled out... then the buzzer will sound 10 minutes after music or your favorite program has started.

LONG-RANGE RECEPTION—New, super-sensitive *Inductive Loop Antenna* for excellent, high-powered signal reception. Tuning range, 535-1620 kc.

NEW FASHION-STYLED CABINET—A distinctively-styled, high-quality desk clock-radio set with baked-on silver enamel radio housing plus rich, high-lustre gold color base and dial escutcheon. Removable base has built-in, perpetual calendar and famous Parker "51" Pen and Pencil mounted on each side. Size: 9¼" wide (18¼" wide with stand), 5½" high, 6¼" deep at bottom tapering to 5¼" deep at top.

UNDERWRITERS' LABORATORIES APPROVAL—Approved for safety by Underwriters' Laboratories. Specifications subject to change without notice.

Printed in U. S. A. 33504



Parker "51" Pen
and Pencil



Famous Precision
Telechron Clock



Built-in Perpetual
Calendar

Motorola 1st in Radio—Sales, Features, Styling

Motorola "VIP" MODEL 53D1



The original design of this unique, personalized **DESK CLOCK-RADIO** makes it an ideal addition to your desk in home or office. Features a handy perpetual calendar and beautiful Parker "51" Pen and Pencil set mounted on the streamlined, removable base. With many fine clock radio conveniences and exclusive Motorola engineering advancements.

AVAILABLE IN: 53D1 • Gold Color Trim
with Silvered Radio Housing



Motorola Celebrates a Quarter Century of Electronics Progress

◀ ◀ Front and back of the 1953 Motorola catalog pages for the desk set.

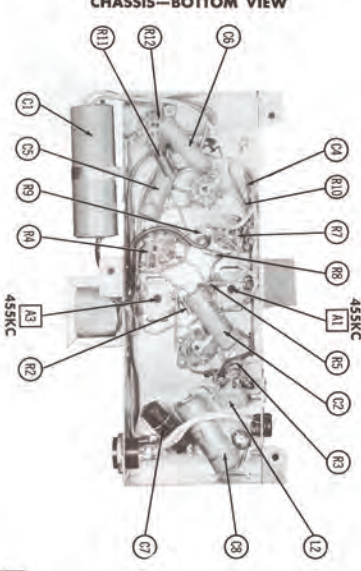
PARTS LIST AND DESCRIPTIONS (Continued)

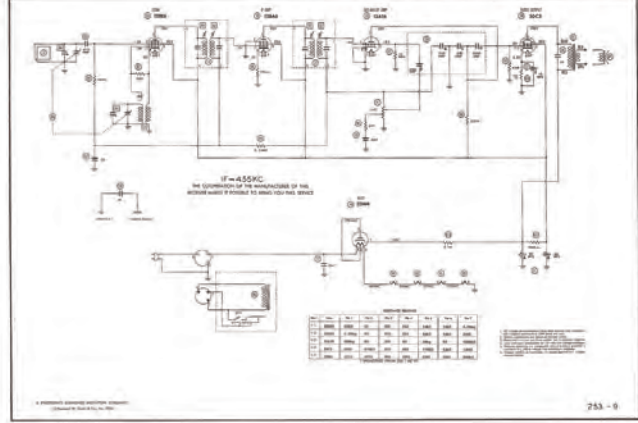
		SPEAKER				
ITEM No.	QTY	MATERIAL	MOTOROLA PART No.	DESIGNER PART No.	QUANTITY PART No.	NOTES
SP1	1	SW	34C40001	ET-33	100	

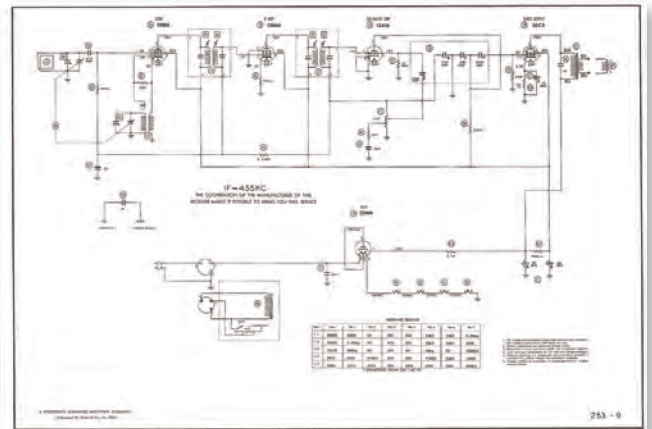
		COILS (RF-IF)				
ITEM No.	QTY	DC RES.	MOTOROLA PART No.	DESIGNER PART No.	QUANTITY PART No.	NOTES
L1	1	1.0K	34C40001	14-0172	100	
L2	1	1.0K	34C40002	14-0173	100	
L3	1	1.0K	34C40003	14-0174	100	
L4	1	1.0K	34C40004	14-0175	100	

		MISCELLANEOUS		
ITEM No.	QTY	MOTOROLA PART No.	DESIGNER PART No.	NOTES
R1	1	34C40001	14-0172	
R2	1	34C40002	14-0173	
R3	1	34C40003	14-0174	
R4	1	34C40004	14-0175	

CHASSIS—BOTTOM VIEW







Diamond

by Marc Kolber, edited by David Moak

Part III: Product Line Expands

This article is an edited version of Marc Kolber's memoirs of his family's pen business, the New Diamond Point Pen Co. The original notes were hand-written over a period of time, resulting in some chronological confusions that I have attempted to correct. The first pages were written around April 1985, the rest after November 1993. Marc Kolber died Jan. 26, 2003. Any changes in the text have been made for the sake of clarity. When Kolber began writing these notes, the original intent was to prepare an article for *Pen Fancier's Magazine*. Doris Kolber, Marc's widow, passed the notes on to Rick Horne, and has graciously allowed them to be shared with the pen community. Doris Kolber also cleared up some points that had confused me. Part three of this series continues Kolber's discussion of the desk set business as a growing part of Diamond Point after he joined his family's company.—Ed.

WE KNEW WE HAD TO HAVE A MORE UNIFORM COLOR OF STONE TO PROCEED TO OUR NEXT STEP OF making matching desk accessories, so we contacted some large suppliers of onyx. We decided Southwest Onyx and Marble seemed the most likely company so we met with their local representative, who in turn contacted the powers that be at the factory in San Diego. We made a deal with Southwest and placed orders. Southwest had their own quarry in Mexico, which they operated with the Mexican Government. Their trade name for the stone from this quarry was Pedrera Onyx. We designed a line of products including desk bases and all desk accessories, marking the real start of Diamond Point as a producer of onyx products for the nation.

Our salesmen were excited about the onyx desk sets. Several suppliers were taking delivery and we were producing the few different styles we were selling in New York. J & M, our factory on the West Side, was our best bet at this time. We took everything they made while desperately waiting for our first delivery of bases from Southwest Onyx. This first order would give us a basis to start expanding the line to make other articles for the top of a desk.

The rise of the jobbers

As the grip of the Depression started to loosen, some ambitious individuals employed in different pen factories quit their jobs and went into parts manufacturing. They had worked their whole adult lives making the same parts and had become expert machine operators. They bought the few machines needed from second-hand machinery dealers in downtown Manhattan—taking advantage of the many closures in the industry. Some took on partners, primarily to have someone to share the financial responsibility. Their former employers were often their best clients. These “jobbers” turned out parts cheaper than the pen factories with their large overhead. One such new operator could supply many manufacturers in the pen trade with his product. He made money and the pen factory saved money two ways. They bought the product at a cheaper price than they could produce it and saved more selling their machinery and moving into smaller quarters because they no longer needed as much space.

Some of these jobbers proved very capable. They joined with others to form cartels in pen manufacturing. Eventually the metropolitan area of New York and New Jersey became a haven for small operators starting out as independent businessmen servicing the larger “name” companies. Some jobbers later became large manufacturers, some of parts, others of the entire pen. In the 1930s many pen factories gradually gave up making parts, instead buying from these outside producers. Prices were right. Eliminating parts making dramatically reduced overhead, but also reduced jobs and lengthened the Depression.

A new facility for rolled celluloid

We built our Hudson Street factory in 1926, specifically for solid rod Pyroxolin usage. Dupont now sold celluloid in hollow rods at much lower prices. It had developed a new process that rolled a strip of celluloid around a steel rod, butt-welded the seams together forming a perfectly round tube to the customer's exact specifications. The factory could then cut a delivery of tubing from Dupont into caps and barrels without delay so that they appeared on the assembly line the same day as received. What a reduction in time and labor! Imagine all the savings expected for the future. Rod stock had seen its day.

Early in 1936, Diamond Point moved into its newly built factory at 236 Fifth Ave. and was working hard to begin operations. Diamond Point had all its equipment at this new facility developed and built to specifications for this new Pyroxolin tubing. We left the industrial section of Manhattan for the bustling downtown business area. Working conditions improved greatly as we shifted to light machines and replaced the multiple horsepower motors, leaving behind all that noise from overhead machinery.

Gold was out too. We didn't have a gold shop any longer with its highly skilled nib grinders. We were able to buy all the parts. Stainless steel iridium-tipped points, gold-plated clips and levers, and all hard

Dreams



rubber parts, such as feeds and sections, were readily available from the jobbers I have described already. Our labor costs fell with the elimination of so many jobs. The cost sheet for pen manufacture showed more advantageous totals and we could price our pens much lower than in the past. The only difference in value for price was the elimination of gold. We made our end products just as durable and to the highest specifications of our past products. The biggest difference appeared on the store counters, where the pens sold at a less expensive retail price.

Mr. Aaron [Kolber] got busy breaking in his help on the new machines and operations. He busied himself producing samples with the new tubing and getting ready for the selling season ahead. With some good timing and a little luck, the pen factory returned to full operation in a short time. Everybody worked hard toward a good sales year for Diamond Point products, from both the pen line and the new onyx line. We shipped a steady flow of finished goods and onyx goods. The local suppliers struggled to keep up with the demand. We turned all incoming bases into desk sets ready for shipping to waiting customers.

The new principal supplier, Southwest Onyx, had already shipped a load of merchandise via steamship. Two boats were en route with the cargo aboard. We arranged to receive one or two shipments per month for the rest of the year, which enabled us to build a reasonable inventory for the holiday selling season.

The Fifth Avenue location did fine. Buyers now walked in off the street upon seeing our name on the building. That never happened on Hudson Street. Salesmen made appointments to meet buyers at the factory. The showroom was wonderful: comfortable and quiet with a very effective display area. Mr. Aaron took care of all arrivals to the showroom.



Marc Kolber, late 1930s.

pen came in a handsomely patterned multicolor Dupont material, available in blue, green, burgundy, and the standard black. The section was half black and half transparent—our new “visible ink” supply pen—and was available in two sizes: senior for men and junior for women. It held an iridium-tipped stainless steel nib. The fittings were gold-plated, with a newly designed clip and a three-dimensional band. The center of the band was enameled with a gold ring on each side.

To offer more than one promotion in stores, we created a second pen using a completely different celluloid material made by the Celanese Corp. We avoided conflict by letting each store choose its own time for the sale. The second pen proved successful throughout the country and kept the imprinting machines busy, going from store to store.

For the Christmas holiday selling season in 1937, Mr. Aaron produced a matching pencil to go along with the very successful visible

A new promotion

We decided to introduce the novel concept of imprinting a pen, free of charge, with the individual purchaser's name in gold leaf on the barrel right at the time of purchase. Hermes Office Showroom could supply machines capable of performing the operation in sufficient quantities at a reasonable price. Operating the imprinting machine was simple enough that we could train a store employee to do so.

Diamond Point acquired fifty machines to supply each store for use during their sale period. Once the promotion ended the store had to take responsibility for the safe return of the machine to Diamond Point. Diamond Point helped promote this new pen at a one-dollar retail price, giving the store the use of the imprinting machine at no charge. We made cooperative newspaper advertising money available.

The use of the machine at no cost, plus a terrific new pen for the customers proved favorable for a successful store sale. The

GALAXY OF DIAMOND POINTS



PHOTO BY DAVID R. ISAACSON, MD. PENS FROM THE COLLECTION OF ALLEN BUTLER



ink supply pen. This combination, when properly packaged, became a must-buy gift for anyone. He selected a two-piece cardboard box, wrapped in gift paper, which held the pen and pencil set securely by means of an elastic band. The base of the gift box allowed the lid to be reversed for store display purposes. When opened, the reversible lid showed the pen and pencil in a most attractive counter display—good enough to attract the shopper.

A shift in management

Mr. Aaron Kolber was now, in 1937, 33 years old. At the age of 25 he had married his high school sweetheart, Helen Fleishman, and they were raising two children, a boy and a girl. Mr. Morris Kolber became the doting grandfather, spending many early Sunday mornings with his oldest son's family.

Morris Kolber was the sole owner of Diamond Point, having bought out his two original partners at their request. In April 1937, Aaron became a shareholder in the company he worked for all his adult life. Morris rewarded his son with a gift of a one-third ownership in the business. Aaron participated in all future decisions, joining the elder Kolber whenever and wherever he was needed. The first-born took on some executive work, relieving Mr. K of some of his responsibilities. Morris Kolber, at fifty-five, still put in a full day's work. It was about time he slowed down.

Along with the move from the Hudson Street factory to Fifth Avenue, many other changes took place. When the original partners, Mr. Neulander and Mr. Flaum, left the company, Morris Kolber acquired their duties and their shares in the business. He now decided that it was time to delegate more of those duties. He gave me, Marc, complete charge of management for the upkeep of the factory premises. I also bought all the supplies of parts and materials to support the running of a smooth operation in the factory and office. In addition, he promoted me to manage the entire onyx operation. Mr. Morris Kolber continued to order onyx bases with my assistance, but he told me that he was now my assistant and I should call on him whenever I need help. I needed to submit my orders months ahead of time, so suppliers could produce and ship the items when required. I had to work out careful shipping schedules to insure timely deliveries.

I accepted these challenges at the age of 22.

The year 1937 was important for Diamond Point. The four hard-working Kolbers, Morris, Aaron, Rose and Marc, weathered five years of terrible losses to bring the firm back to a profitable year. Success confirmed their belief that they could turn the company around.

The Kolber who didn't deal pens

Now we come to another Kolber. Sam came to Diamond Point the same year as his brother, Aaron. He learned his lessons and was able to operate the machinery, but unfortunately he never enjoyed the work. He stayed around for several years and then left. He returned once briefly to make sure his decision was right. He then sought out a new life style more suitable for him.

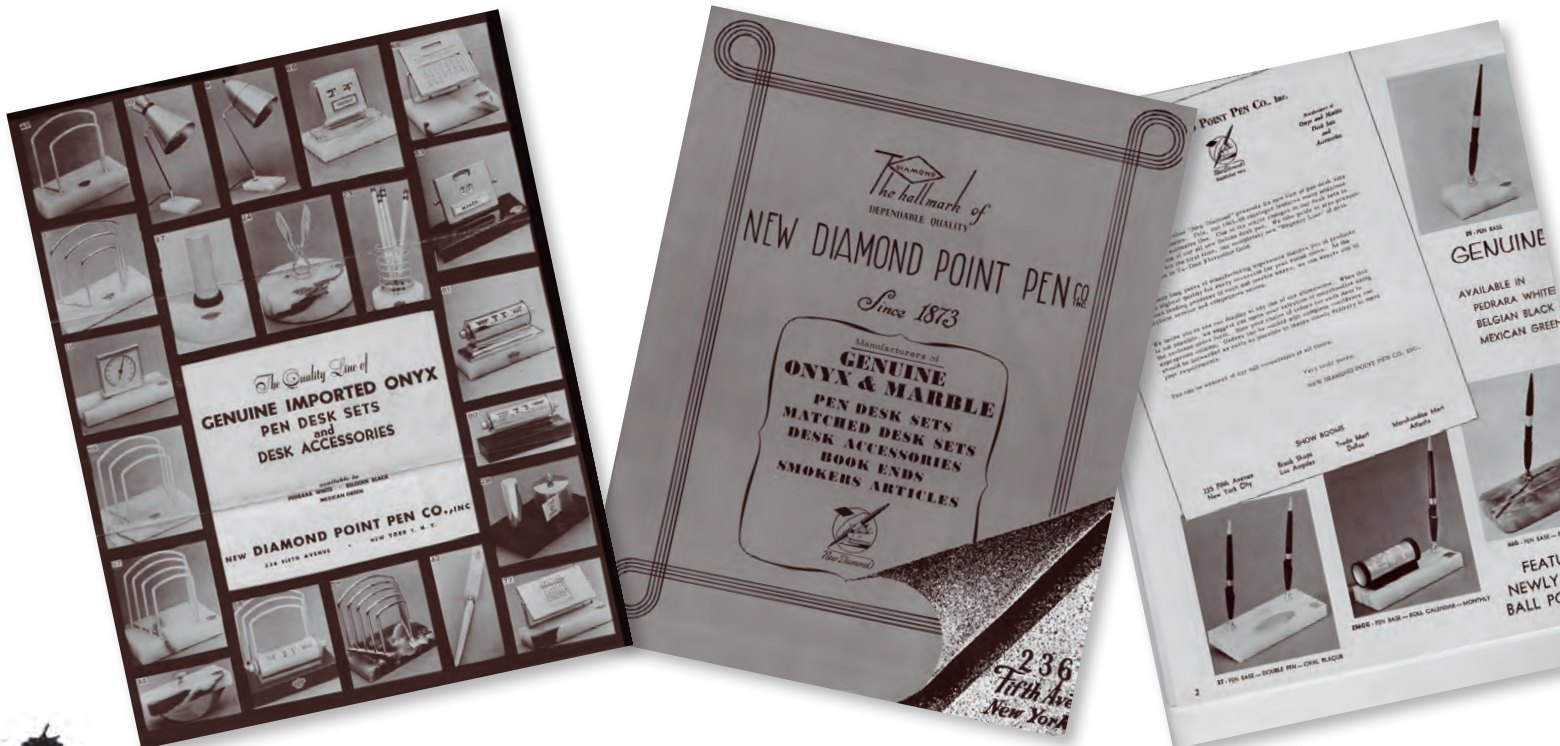
Sam found his future by becoming a card gambler. He even started to make book to support his wife, who also gambled. Sam developed a very pleasing personality. He had his own brand of conversation and humor. He was well liked and trusted. One night he was asked to deal cards in a big game. At the end of the night the organizers handsomely rewarded him. From then on his honesty and trustworthiness brought him many such nights. Unmistakably, dealing cards was his niche. He was well paid and successful.

Sometimes, after a night's work, Sam would stop at my home and visit with my wife, whose company he always enjoyed. She would cook him breakfast, including his favorite dish. Sam was different. I never knew anyone like him. He loved his father, Morris, but never saw eye to eye with him. So my wife and I were his family contact.

As time went by, Sam's way of living began catching up to him. His day was night and night was the active part of his life. Past 45, he developed heart trouble and had several heart attacks over the next few years, each time recovering. One day I was called about an emergency. We took Sam to the hospital, but he couldn't be helped. My family and I buried him in the family plot.

The Onyx Division grows

The new line of "Pedrara Onyx" products changed the business. The first blocks from the quarry into the factory proved more handsome than expected, their appearance enhancing any office or home desk. The first new items, a series of bookends using metal figurines mounted on



matched onyx bases, were already in the works. We contemplated the feasibility of matching four pieces of onyx to create a letter rack, calendar, pen base, and letter opener. The set would be packaged and sold together at one price. Eventually, we featured matching three-, four-, and five-piece desk sets, all appearing as if cut from one piece of stone. We expected our new onyx line to become a major business companion venture to the Diamond Point line of pens and pencils. By 1939 Diamond Point Onyx Division was a thriving enterprise, well established as the leading manufacturer of onyx gift and stationery products.

In choosing onyx as the basic material we found the most worthy medium available for offering a uniform series of products. We endeavored to become a major corporation in the market place. Each succeeding year we progressively increased our volume in sales of desk sets, bookends and desk accessories. There was nothing of a suitable nature that we couldn't produce mounted on an onyx base, possibly with a desk pen as well.

To be one step ahead, our salesmen needed to have something of interest to offer the customer on their first call after Christmas. In 1939 it would be a new etched pen base.

We began working with Etched Products, a manufacturer whose main claim to fame was its great etching skill. Together, we developed a slide metal calendar, which, when finished, proved very successful in our line of products.

We also designed a round black desk set using a cast metal base. Its measurements were 3¼" in diameter at the top, ¾" tall, and 3½" in diameter at the bottom. This creates a tapered angle side. The top was recessed to house an etched thin round plate, which left a 1/8" border. Etched Products produced three distinctively different designs of plates, in order to give variety to the desk set when displayed in a store.

Transitions


Larry Robbins, who began working for Diamond Point in 1926, always wanted to be a member of the corporate family. Mr. Robbins was frustrated whenever a change happened in ownership, since these changes had always been kept within the family. He wanted the firm to offer him an interest, but Mr. K never did. Finally, in 1940, Larry Robbins, with his brother, made an offer to buy the entire company. The

Kolber family was in control and intended to keep it so. Mr. K rebuffed his offer and Robbins gave notice that he would be leaving at year's end, after making all necessary trips on the road to cover his responsibility for the year. It was a very amicable parting. He then either sought employment elsewhere or already had an offer in hand. He went to work for Eversharp, assuming the sales manager position.

Mr. K and Mr. Aaron had a formal directors meeting scheduled to discuss replacing Larry Robbins. They agreed that the Robbins chapter had been successful but now was closed. Mr. Aaron volunteered to go on the road for Diamond Point for 1941, making two trips as usual. They would get together again in 1942 to evaluate the arrangement.

Mr. Aaron followed the same itinerary used by Mr. Robbins, making the spring trip and sending in his share of orders. This was new to him, working in the daytime and traveling at night. He enjoyed the experience, but was happy to return home and resume managing the pen plant until the fall selling trip. Business was good during the early spring season. Mr. Aaron took care of the buyers visiting our showroom.

Fall arrived with Mr. Aaron preparing to make his final trip for the holiday season's business. He started his rounds and covered all the usual stops. He was thoroughly acclimated and enjoyed his time riding the trains and associating with the buyers. The selling went well. He accomplished what he set out to do. He developed a sense of his own power. He was much more important to Mr. K than ever before. He again returned to the factory to manage manufacturing in the pen department and to meet with visiting buyers while they were in New York City.

While having lunch with Mr. K, Mr. Aaron brought up the subject of ownership. He wanted 100% stock in the company when Mr. K passed away. He didn't want anyone else to have any shares. Mr. Aaron's proposal even excluded his sister, Rose, who had run the office for many years. Mr. K looked at him not saying a word. I believe he thought Mr. Aaron was sowing his oats prematurely. Mr. K always had a mind of his own and knew how to use it, that's how he got to where he was. 

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Catalog images and Mark Kobler photo from the collection of Doris Kobler.

Editor's note: There are two more installments of the Diamond Point history from Marc Kolber to come in future issues of the The Pennant.



Wearever Fountain Pens...

Did Rodney Dangerfield Use One?

There's probably not a vintage fountain pen collector in the world that isn't aware of the Wearever fountain pen.

THEY WERE PRODUCED IN LARGE NUMBERS AND are easily found today at flea markets, estate sales and on the Internet. Most pen collectors regard Wearever pens as junk because they just don't have the quality of a Parker or Sheaffer. Although Wearever pens may not make their way into most fountain pen collections, the company that made them, David Kahn Inc., definitely deserves recognition.

David Kahn was a Jewish immigrant from Russia. He was born there in 1875 or 1876 and came to the U.S. in 1882. He worked in New York City as a silversmith and specialized in hand engraving umbrella handles, mechanical pencils and dip pen holders. Eventually he began making his own mechanical pencils at home in his kitchen. From there, he moved up to fountain pens, which he first sold between 1915 and 1918. On trademark papers, he claimed the first use of the Wearever name was in 1918.

David Kahn quickly found there was a market for low priced pens. In the 1920s he moved to North Bergen, N.J., and started producing low-end pens in large quantities (Fig. 1). His pens were sold in five and dime stores such as Woolworths and Kresges as well as through many catalog companies.

Kahn knew the key to keeping his customers coming back was to keep the wholesale price of his pens down while still turning out a decent product. In order to achieve this goal, most Wearever pens were sold from countertop displays. This eliminated the

need for boxes, filling instructions and even individual pricing. To further reduce the cost most of the pens were fitted with gold plated nibs and gold washed trim. Also, the celluloid tubes used to make these pens were of a lower quality than those used by most of the major pen companies. This is why so many of the 20s and 30s Wearever pens are found warped today.

In the mid 1920s the decision was made to market a slightly better grade of pen under the name "Pioneer." The early Pioneer pens were almost identical to the Wearever pens. However, the Pioneers were sold with the option of a solid gold nib, which the Wearever line did not have yet. This was probably done in response to customer demand for gold nibs. A solid gold nib could easily double the price of a low-cost pen at the time due to the high price of gold.

Wearever pens were made to look like the best selling pens of other leading fountain pen manufacturers of the day. In the first half of the 1920s, their black chased hard rubber pens were very similar to the Waterman 52 pen (Fig. 2). In the second half of the 1920s they switched over to flattop celluloid pens with black end caps, some of which had gold nibs. Starting in the 1930s, Wearever pens began to more deeply resemble specific pens of other companies, even using some of the same colors that the "original" pens were using (Fig. 3, 4).

During the late 1920s, David Kahn had traveled to Germany and purchased some of the earliest injection molding machines. This would lead to some interesting features and





Fig. 1. 1932 trade directory listing for David Kahn Inc.

innovations at Wearever in the 1930s. Although these early, hand operated, injection molding machines were the “latest & the greatest,” stable, reliable plastics to use in them had not yet been developed. Parts made with these early plastics tended to shrink—a lot. So the injection machines were not used for barrels and caps at that time. The first pen parts made on these new machines were sections. You can easily identify these early injection molded sections by the seam in them. Later feeds, blind caps and clip retainers were also injection molded. The shrinkage of these parts is especially evident today in the clip retainers, which are often loose or missing because of shrinkage.

The price of gold spiked again in the mid 1930s. To keep the price of gold-nibbed pens down, a two-piece nib was developed in the late 1930s. In Figure 5 you will see two examples of the two-piece nib. On the left are the Wearever nibs and next to them is a Parker Vacumatic nib of the same size. On the right is one of the Wearever nibs disassembled to show more detail. The two-piece nibs came with two different sized gold nibs attached to a shell of low grade stainless steel. The nib on the extreme left is a fairly normal but small nib. The next nib is just a sliver of gold inside the shell. The weight of the Vacumatic nib is .6 grams, while the lighter 2 piece nibs only contain .2 grams of gold. This resulted in what would look like the same size nib to a customer, only containing one-third the amount of gold. The gold part of the two-piece nibs does not go down into the section; only the shell is secured to the section.

Opposite: Fig. 5. Left to right: Wearever two piece nib with larger gold insert; Wearever two piece nib with smaller gold insert; Parker Vacumatic standard nib; disassembled Wearever two piece nib.



Fig. 2. Pen on top is a Waterman 52; bottom pen is a Wearever.



Fig. 3. Top to bottom: Wearever; Parker Duofold; Sheaffer Balance pen; Wearever.

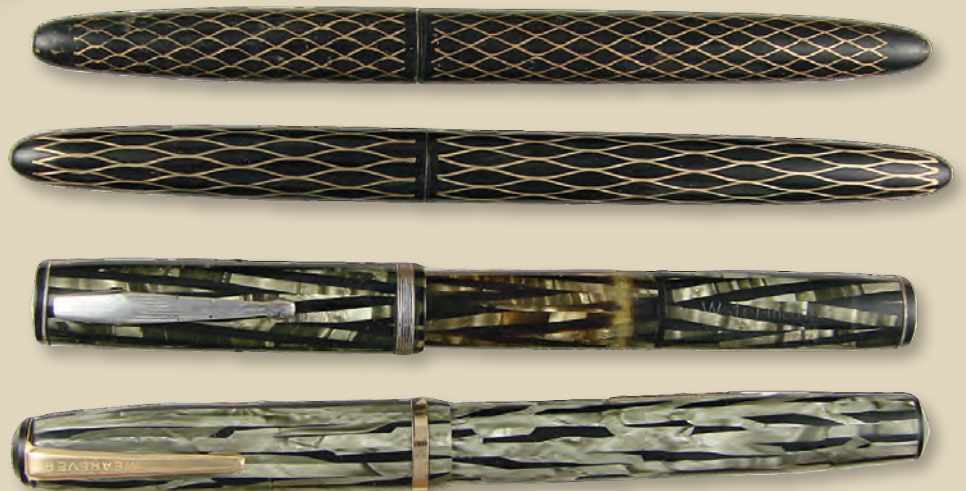



Fig. 4. Top to bottom: Wearever Lady Fair; Sheaffer Lady Skripsert; Waterman Ink-Vue; Wearever.

The decision to make better pens in the late 1930s resulted in the best pens ever made by Kahn. These were the twist filler pens sold usually with the Pioneer markings (Fig. 6), but sometimes with Wearever or "DK" markings. The twist fillers in Figure 7 had an aluminum knob on the bottom of the barrel which was pulled about 1/16" to unlock it and then twisted to fill the pen (Fig. 8). The knob was attached to a bladder that would fill the upper half of the barrel, like a Waterman Ink-Vue pen or a bulb filler. Some of these pens even have matching colored sections, something that is eerily odd for a Wearever.

The Wearever line really began to rise in quality in the late 1930s and 1940s. Gold nibs began to show up more often in the pens of the 40s. The Zenith and Pacemaker pens were of fair quality and, while their button fillers were not as reliable as a Parker, they did work. I believe the quality of Wearever pens would have continued to go up. However, the introduction of the ballpoint pen changed the entire fountain pen market and put a halt to any new development and investment Wearever had planned. The ballpoint pen would soon be king and Wearever would go on to become one of the leading producers in that market. Wearever was sold to Dixon Pencil Co in 1987 and production of the Wearever pens and pencils soon ceased.

David Kahn should be recognized as a pioneer in pen mass-production. His constant efforts to improve production methods were not geared toward high quality products, but they did bring about many changes in how pens were built. He was a pioneer in the use of injection molding. His two-piece nib may have given someone the idea for the inlaid nib used on pens such as Sheaffer. Wearever also was involved in the invention of the disposable ink cartridge. Most of the machinery used in the North Bergen plant was either designed in-house or modified for pen production. His goal was never to build great pens; he left that to Parker, Sheaffer and the other top-quality makers. He was just a businessman trying to supply his customers with a low-cost pen that was worth what the customer was paying for it. It is amazing how many of the 25-cent Wearevers are still around 70 years later. 

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Fig. 7. Pioneer twist filling fountain pens.



Fig. 8 Filler knob on twist filling fountain pen.



Fig. 6. Pioneer caps.

Directory now lists I. M. Carey Pens at 158 Broadway and her home address is now at 782 West End Avenue. Yet another puzzle...

By 1920, Carey Fountain Pen has moved yet again to 1354 Broadway and there is now no listing for I.M. Carey Pens. Little more is known about the company until 1925 when they were sued by Autopoint. According to the New York Times Feb. 26, 1925, under the listing of Legal Notices/Judgements, there is listed a John Carey (Carey's Pen Shop) losing a suit to Autopoint in the amount of \$442.29. We might speculate that if Carey was more of a marketer than a manufacturer (since he owned no patents), then perhaps Autopoint sued him for non-payment of a bill for

Moore's Non-Leakable Fountain Pen

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No. 01—Plain Black, Full Chased or Mottled. With No. 2 Gold Pen . . . \$2.50
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THE only original Safety Pen. Can be carried in any position without leaking. Every pen is unconditionally guaranteed. As easy to fill as a bottle. Unscrew the cap and put in ink. Flows evenly and freely; no shaking needed. The only fountain pen on the market suitable for ladies' use. The best Fountain Pen for Physicians, Students, Travellers and general use. You can appreciate the fact that it is not necessary to carry Moore's in an upright position. When the cap is screwed on the pen is as tight as a bottle; either end up or lying flat it cannot leak. There's no joint to leak ink just where the fingers grasp the pen. Price \$2.50 and up; fine, medium and stub points. Catalogue upon request. Order by number. Send cash or stamps by registered mail, Post-Office, Express Money Order or New York draft.



No. 11 Chased Barrel, No. 2 size Gold Pen . . . \$2.50

CAREY
 Broadway, New York, N. Y.
 Boston (Mass.) Store,
 367 Washington St.
 of Carey Fountain pens on page XCV

Carey ad for Moore Midget safety pen.

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Our large, finely appointed stores, located on the principal streets of New York, Boston and Philadelphia, undoubtedly sell more pens than all other stores in these cities combined. We cannot do business through dealers owing to our low prices. As they make from 40% to 60% profit on so-called standard makes, it does not require the brains of a Daniel Webster to see the reason for our success. **We cater to the man who thinks.** Catalogue upon request.

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NEW-WAY SAFETY CLIP ATTACHED 15c EXTRA

In ordering state whether fine, medium, course or stub nib is desired. Send cash, stamps, post-office or express money order, payable to

<p>PHILADELPHIA, PA. 1315 Market St. BOSTON, MASS. 367 Washington St.</p>	<h2 style="margin: 0;">CAREY,</h2> <p style="margin: 0;">1361 Broadway, New York, N. Y.</p>	<p style="text-align: center;">We repair all makes at ABOUT half price. Send for Price List.</p>
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pencils. Another suggestion might be patent infringement.

The final business entry we have uncovered to date is found in the *Phillips' Business Directory of New York City* of 1929. There is a brief listing reading "Carey, Fountain Pens, 1342 Broadway." It seems that the company was still in business at this late date, far later than previously believed. The absence of late advertising and the single mention in the *Business Directory* suggest the company had long been in decline and one can only speculate that the Great Depression of 1929 saw the end of Carey Co. as well as the demise of many other lesser pen companies.

While Carey's interests were varied, records indicate he viewed himself more of a cartoonist than anything else. With the earliest documentation of the pen company listing the business under I. M. Carey Pens, we might wonder if it was his wife, Ida, who had a love of pens rather than Carey himself. Furthermore, since no patents have been found belonging to the company and knowing that Carey pens used patents belonging to other pen manufacturers, we might consider that Carey was more of a marketer of pens rather than an actual manufacturer. The date of John Carey's death also remains a mystery.

Author's Note: If anyone has any additional information regarding the Carey company, please feel free to fill in any blanks either by contacting us personally or by contacting The Pennant. Many thanks to all who have helped us in this continuing quest, especially Rob Astyk and George Kovalenko.

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Remembering Two Friends

SONYA MAWHORTER—LONGTIME PCA SUPPORTER PASSES

by Rick Propas

Like most of us in the pen community, I was shocked and saddened to learn of the death of Sonya Mawhorter on May 3, 2008 after a brief illness. And, like most of us, I first came to know Sonya more than a decade ago as one of the finest pen show hosts in the hobby.

While her husband, Terry Mawhorter, and sons Ben and Matt made sure things got done at the Ohio Pen Show and more recently at Raleigh, Sonya was the one who made sure we all stayed happy and calm. There was an air of joy and tranquility that she carried with her and shared with everyone around her.

Only in the past two years did I come to know a slightly different Sonya, the professional woman, a non-profit manager and facilitator of unequalled ability. Her commitment to the mentally retarded and developmentally disabled stretches back more than 30 years, and her skill in guiding not-for-profit organizations has improved the lives of countless people and the organizations that serve them.

As I took up my duties with the PCA, first as vice-president and then president, Sonya emerged as more than a friend and a supporter of the PCA. She became the guiding light to a re-emerging organization. And when Dan Reppert, former PCA President, and I decided that the PCA needed to chart a new course, toward becoming a more structured and coherent non-profit, we knew who would take us there. Sonya became our beacon.

As I assumed the presidency only a few months ago, Sonya played an additional role, as a wise, steady, and trusted advisor—someone whom I could turn to and rely on for steady counsel.

To say that Sonya will be missed is a colossal understatement. The pen community has lost one of its brightest lights. The PCA has lost a valued resource, and I have lost a trusted friend. Nevertheless, we all have been blessed just by knowing Sonya and we all are poorer for her loss. Our hearts go out to her family, friends and associates.

Farewell, Sonya. You are one of the few people of whom it can be said: your life enriched the lives of all who knew you.

Editor's Note: Sonya's great cause, a major part of her life's work, was with the developmentally disabled. The Ohio League for the Mentally Retarded has established a Sonya Mawhorter Memorial Fund. Those who wish to make fully tax deductible contributions should make them out to the OLMR "Sonya Mawhorter Memorial Fund" and send them to: The Ohio League for the Mentally Retarded, P.O. Box 215 Delta, OH 43515.



ROBERT ALEXANDER

Well known Texas pen collector Robert Alexander passed away suddenly on April 5, 2008 while on vacation in Ft. Lauderdale, Florida. He was 62 years old. He was an active member of the Dallas Pen Club and attended pen shows nationwide.

Among his diverse collecting interests were Eclipse pens and some of his collection of those pens were featured in photographs accompanying two 2006 articles by John Roede in Pen World magazine. His sister, Sondra Kay Goodman of Florida, said he had recently made contact with a descendant of one of the Eclipse company managers, David Klein, and was especially proud to have received some memorabilia from the company.

According to his sister, Robert's pen collecting began with his father's "good" pen. "Robert's collecting 'bug' began when he was readying our parents' house for sale and came across our father's Parker pen, probably from the early 50s," his sister said. "Our father always wrote with a nice 'real' ink pen. It was a treat to sit at his desk and use his good pen. Robert decided to send Dad's pen off to be refurbished and that was it."

In his "real" life, Robert was an architect and a member of the American Institute of Architects. He was one of the founders of the architecture and interior design firm of Alexander + Kleinast in 1995 and he was a registered architect in 18 states as well as a registered interior designer in Texas.

The Pennant joins pen collectors in Dallas and those who met Robert at pen shows across the United States in mourning his passing. The family has requested that memorials be made to the Robert L. Alexander Endowment, Texas Tech University College of Architecture, Box 42091, Lubbock, TX 79409.

FROM THE **PRESIDENT**

CHARTING THE PATH FOR THE FUTURE

On the last weekend of April, the PCA Board of Directors met in a retreat in Kansas City, Mo., to chart the future of our organization. We reviewed the period since our August 2007 retreat, assessing progress, updating our goals and charting the path for the future.

In the next year, expect to see larger and more colorful issues of *The Pennant*, including a fourth issue at year's end. You will also see an entirely new website, one that will be fully interactive for members and will feature, among other things, a digitized PCA library from which members will be able to download materials. The details are yet to be worked out, but these things and more are happening. As we create the website, we will also be able to offer streamlined membership services, including secure database access and more user-friendly renewals.

At the organizational level, we are building a more rational, coherent committee structure to professionalize the way we serve member needs. For the first time, in fiscal year 2008-09, the organization will run on a set budget and improved accounting principles. (A financial report from the board is included in this issue.) In general, we plan to improve services and to do what we do in much more professional way.

The PCA of the past built a strong foundation, and it is one we will build on to create an organization that is more efficient, effective and of better service to our members.

On a sad note, in May we lost one of the quiet mainstays of the organization. In many ways the PCA that is now emerging is the child of Sonya Mawhorter, who passed away on May 3. Her death represents a personal loss to each and every board member and general member of the PCA.

In happier news, the Board is pleased to announce that Carla Mortensen has assumed the Vice Presidency replacing Richard Binder, who remains a key player in the organization. Thanks to Richard for his service in the past and to Carla for taking up those duties. In addition Deb Kinney becomes the new editor of the *PCAccent* and will supervise volunteer recruitment. Our newest board member, Ernesto Soler, replaces Deb as chair of the Finance Committee, as we continue to refine our newly created organizational structures.

Rick Propas

President



JOIN A CLUB

Looking to network with fellow pen collectors?

Check out a local pen club. Not listed here? Email your club information including contact name, email and phone number to: info@pencollectors.com

NEW!

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LuraBennett@comcast.net
website: baltpens.org

D.C. Metro Pen Club
Contact: Harry Shubin
shubin@mwzb.com
Ph: 703.812.5306

Florida Pen Collectors Club
Contact: Giovanni Abrate
tryphon.it/fpc
fpc@tryphon.it

Kansas City Pen Club
Contact: Dennis Bowden
sales@parkvillepen.com

Las Vegas Pen Club
Contact: Debbie Lambert
decula2@earthlink.net

Long Island Pen Club
Contact: Nancy Handy
nhandy@optonline.com

Michigan Pen Collectors
Contact: C. Eric Fonville
fonville@comcast.net
michpens.com

Midlands Pen Club (Omaha area)
Contacts: Kim Sosin, kim@penquest.com
or Carl Kibler, CAKibler@aol.com

NEW!

Minnesota Pen Club
Francis Bulbulian
Ph: 615.645.2460

New Orleans Pen Club
Contact: Thomas Bickham
tbickiii@hotmail.com
Ph: 225.677.9448

North Texas Fountain Pen Collectors
Contact: Lowell Lindsey
llindsey2@verizon.net

NEW!

Ontario, Canada
Contact Names: Doug Ritchie/Mike Walker
Email: pen@londonpenclub.com
londonpenclub.com
Blog: londonpenclub.wordpress.com

Ottawa Fountain Pen Society
Contact: George Cornwall
bignib@ottawafountainpensociety.org
ottawafountainpensociety.org

Pan Pacific Pen Club, N. California
Contact: Mark Helfen
pppc@marketfire.com

Philadelphia Pen Collectors Group
Contact: Robert Mand
rmand@philadelphiapens.com
philadelphiapens.com

Portland Pen Club
Contact: Carla Mortensen
carla_mortensen@hotmail.com

Research Triangle Pen Club
Contact: Ross McKinney
ross@rosspens.com
Deb Kinney
kinney@law.duke.edu

Richmond Pen Club
Contact: Sam Marshall
richmondpenclub@marshall-assoc.com

St. Louis Area Pen Club
Contact: Kent Leichter
kleichter@earthlink.net

Seattle Pen Club
Contact: George Long
george.long1@comcast.net
Ph: 206.365.5998

Southeast Pen Collectors Club
Contact: Mark Bacas
mbacas@gmail.com

Southern California Pen Collectors Club
Contact: John King Tarpinian
jkt@earthlink.net
Fred Krinke
fredspen@yahoo.com

Tampa Bay Pen Enthusiasts
Contact: Ray Roewert
rroewert1@tampabay.rr.com
Ph: 727.743.8890

From the Stacks

THE DIGITAL LIBRARY UPDATE

BY DAN REPERT, PCA LIBRARIAN

MANY WORDS HAVE BEEN WRITTEN HERE ABOUT AN "ON LINE" library. The first fruits of that endeavor may be available by the time this issue is printed.

A dozen original catalogs have been scanned and are on the way to our web person to figure out how best to make them available. I emphasize original because it has been my position from the beginning that not much is accomplished by scanning copies of copies of copies to post to a website. Any job worth doing is worth doing right. To my mind "right" is not a trashy copy with pages bent over, black lines through the whole thing and printing so fuzzy it would make a nice kitten.

Thanks to Fred Krinke, we now have several dozen originals of items he had previously donated to the library. The first three I have scanned

have been Aikin Lambert. I also have done an original Eagle catalog that was in our collection. Roger Wooten has scanned nearly a dozen Sheaffer items. While it is a long way from the 18,000 pages I estimate are in our library, it is a start. A step. And thus begins the journey.

Simultaneously, another group is doing virtually the same thing to a large group of Parker catalogs and other paper items. We have discussed some sharing of these items. If the details can be worked out that seems like a likely possibility.

So, slowly but surely the Pen Collectors of America ("Keeping The History of Writing Instruments Alive Through Member Support and Community Education") will move into the 20th century. Yes, I know, this is the 21st. Give us a couple years.

Pen Collectors of America
Statement of Financial Position
 As of December 31, 2007

	Dec 31, 07
ASSETS	
Current Assets	
Checking/Savings	
Blackhawk Money Market	61,245.90
Blackhawk Savings	
Restricted Unearned Dues	19,070.00
Blackhawk Savings - Other	-18,440.00
Total Blackhawk Savings	630.00
Blackhawk State Bank	
Pens for Kids	-2.50
Restricted Funds	-630.00
Blackhawk State Bank - Other	3,032.31
Total Blackhawk State Bank	2,399.81
Total Checking/Savings	64,275.71
Accounts Receivable	
Accounts Receivable	3,511.66
Total Accounts Receivable	3,511.66
Other Current Assets	
Petty Cash	300.00
Total Other Current Assets	300.00
Total Current Assets	68,087.37
Other Assets	
BSB - Certificate of Deposit	31,744.73
Total Other Assets	31,744.73
TOTAL ASSETS	99,832.10
LIABILITIES & EQUITY	
Liabilities	
Long Term Liabilities	
Unearned Dues	3,670.00
Total Long Term Liabilities	3,670.00
Total Liabilities	3,670.00
Equity	
Fund Balances	59,134.40
Retained Earnings	33,274.06
Net Income	3,753.64
Total Equity	96,162.10
TOTAL LIABILITIES & EQUITY	99,832.10

Pen Collectors of America
Profit & Loss
 January through December 2007

	Jan - Dec 07
Ordinary Income/Expense	
Income	
Advertising	9,000
Library Income	854
Member Dues	42,154
Pins	5
Total Income	52,013
Cost of Goods Sold	
Library Copies	258
Pennant	37,347
Total COGS	37,605
Gross Profit	14,407
Expense	
Bank Service Charges	-21
Board Development	1,236
Corporate	160
Editor Expenses	8,029
Legal and Corporate	5
Miscellaneous	1,457
Paypal Charges	427
Postage	2,744
Reconciliation Discrepancies	70
Show Table	150
Supplies	557
Website Maintenance	775
Total Expense	13,579
Net Ordinary Income	828
Other Income/Expense	
Other Income	
Interest	2,306
Total Other Income	2,306
Net Other Income	2,306
Net Income	3,754

Upcoming Shows

Location and dates may be subject to change; please contact the show organizers to verify information below. The PCA keeps an up-to-date listing of current and pending U.S. pen shows on the PCA website: pencollectors.com, courtesy of Susan Wirth.

Miami Pen Show

July 18–20, 2008
The Biltmore, Coral Gables
Bert Oser, 202.409.6000

DC Supershow

August 7–10, 2008
Sheraton Premiere Tyson's Corner
Bob Johnson, 864.963.3834

Michigan Pen Show

Sept. 5–7, 2008
Hilton/Detroit Troy
C. Eric Fonville
734.355.9408

NYC/NJ Pen Show

Sept. 19–21, 2008
Doubletree Newark
Mary Ann & Steve Zucker
718.434.3713

Dallas Pen Show

Oct. 3–4, 2008
Sheraton Dallas North
Pete Kirby, 972.529.6364

Ohio Pen Show

Nov. 6–9, 2008
Crowne Plaza Hotel, Dublin
Terry Mawhorter, 614.619.5025

Show organizers are encouraged to submit show details for this column to the editor.

PCA Pen Show Supporters

The PCA expresses its gratitude to the sponsors of the following pen shows for graciously donating table space. Thanks for your generosity!

Philadelphia • Bert Oser and Jim Rouse
Los Angeles • Boris Rice, Stan Pfeiffer, and Chris Odgers
Long Island • Terry Brack
Great Southeastern • Jimmy Dolive and Boris Rice
Boston • Rob Morrison
Chicago • Michael Fultz, Daniel Zazove, Donald Lavin
Triangle • Terry Mawhorter

Miami • Bert Oser and Jim Rouse
Portland • Carla Mortensen
Washington, DC • Bob Johnson
Michigan • Michigan Pen Collectors Club
NYC/NJ • Mary Ann & Steve Zucker
Ohio • Terry Mawhorter

Pennant Back Issues

Back issues of *The Pennant* are available. Most are photocopies. All are \$10 each + \$5 postage and handling in the U.S. per order, overseas postage will vary. All requests for reprints should be addressed to:

Dan Reppert, PCA Librarian, PCA Library, P.O. Box 447, Fort Madison, IA 52627-0447; e-mail: wasp1908@mchsi.com

1993—March, July, October

1994—February, May, August

1995—Spring/Winter, Fall/Winter

1996—Spring, Winter/Fall

1997—Spring, Winter

1998—Spring, Fall

1999—Spring, Fall, Winter

2000—Spring, Summer, Winter

2001—Spring, Summer, Winter

2002—Spring, Summer, Winter

2003—Spring, Summer, Winter

2004—Spring/Summer, Winter

2005—Spring/Summer, Winter

2006—Spring, Summer, Winter

2007—Spring, Summer, Fall

2008—Spring, Summer

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The PCA membership year runs from January–December. Membership renewal notices are sent each November to those due to renew. If you join the PCA between Oct. 1 and Dec. 31, your membership is automatically extended through the following year.

As a current member, don't forget to send any updated personal information to info@pencollectors.com. If you've moved, changed your name, changed your email, added a FAX line, or made any other changes, it will not be correct in the listings unless you tell us! We are pleased to offer membership levels with added benefits. As a non-profit, all-volunteer organization, the PCA is only as good as the support it receives. Your contributions keep *The Pennant* arriving on your doorstep three times a year, help support the PCA projects and enable the PCA to continue to grow and improve. When you renew your membership this year, we hope you'll consider one of our special new membership levels, which are detailed at the left. Even if your membership is not up for renewal, it's easy to upgrade to one of the special membership levels—simply drop us a line or email us at: info@pencollectors.com. Thanks for your support!

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Contact Dan Reppert for details: info@pencollectors.com.*

VICTOR CHEN recently retired from his position as Professor of History at Chabot College. Chen continues his Tech Notes column, a regular feature in *The Pennant*.



JOHN DANZA has been collecting fountain pens for 10 years, with a concentration on Parker pens made before 1920. He's also a historian by hobby, with concentrations on the Revolutionary War period and the Old West. In real life, John is the head of product management for a large insurance software vendor.



KATE GLADSTONE teaches and remediates handwriting internationally, working and traveling from her home in Albany, NY. To better help left-handers, she taught herself to write left-handed.



RICHARD JARVIS has spent more than 20 years in journalism, including time as a newspaper reporter and editor. He has suffered from a life-long pen affliction that seems to have no cure in sight. His collecting interests include vintage pens with stub and other specialty nibs as well as German piston-fillers. He lives in Roswell, Ga., and is a native of North Carolina.



VANCE R. KOVEN Vance Koven is senior counsel at Comverse, a telecom industry company, and a composer of classical music. He has used fountain pens since childhood, and has been collecting for about ten years, mostly orange Parker Duofolds, brown Sheaffer Balances, Gehas, Morrisons and whatever else appeals. He lives in Boston, with his wife, three children, and one cat.



DAVID MOAK remembers Sheaffer cartridge pens from his school days. His re-acquaintance with fountain pens came when his wife Mary Jane taught him a simple calligraphic hand. His collection gradually centered on Mabie, Todd (& Bard). He researched and produced *Mabie in America*, the definitive work on the U.S. company.



STERLING & CATHERINE PICARD have been pen enthusiasts and historians for many years. He is particularly fond of Parkers, Sterlings, A.A. Watermans, and Careys. He loves the smell of BHR, ink and the history behind it all.



RICK PROPAS is president of the PCA and the sole proprietor of PENguin, a website for fountain pen collectors that focuses on Parkers, Pelikans and other German and American pens. To support his hobby he is a United States history professor at San Jose State University.



TOM REHKOPF is a computer system architect in Atlanta, Ga. He has written several articles for *The Pennant*, and has been collecting pens for over ten years. "My collection remains largely unfocused," he says proudly, "except of course for brown Parker '51's, which you can never have enough of."



DAN REPPERT collects off-brand Sheaffers such as Univer, W.A.S.P., and Craig. He is the librarian and a former vice president of the P.C.A. He worked for Sheaffer for over 12 years, and is currently involved in historic building renovation in Fort Madison, Ia.



BRUCE SPEARY has been collecting pens and watches for 15 years. Ten years ago he became a full time antique dealer when he found himself suddenly unemployed. He now has more time to do pen research and collect his favorite pen, the Paul E Wirt.



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Articles: We welcome articles dealing with pen collecting, writing instruments, pen manufacturers, ephemera, news about your recent finds, and Letters to the Editor. *The Pennant* "Author's Guidelines" document is available upon request, and members of the editorial staff and PCA Board are available to assist you. Submit your article in Microsoft Word. Please do not use auto-numbering or imbed your images in your text file.

Illustrations/Photos: When submitting images, be certain that they are scanned at no less than 300 pixels per inch. Photos look best on a non-reflective white background (lucite is good and foam board works well). Images may be submitted as email attachments or on CD as JPG images. We cannot use images imbedded in text documents or spreadsheets.

Deadlines: Available on request. Contributions are subject to editorial review and should be sent to: PCA, Attn: Editor, *The Pennant*, PO Box 447, Fort Madison, IA 52627-0447 or via email to: info@pencollectors.com.

All opinions expressed in The Pennant are those of the authors and do not necessarily represent the opinions of the PCA, its directors, or members.

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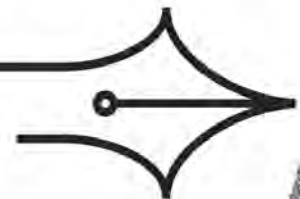
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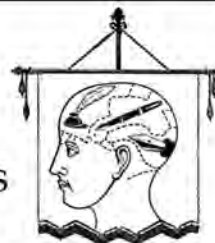
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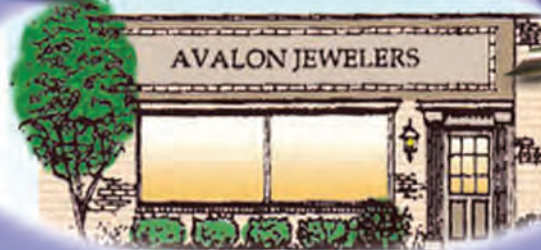
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